

MUSICAL AMERICA

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CANADA'S BIG CHOIR SINGS IN NEW YORK

Toronto Chorus, with Thomas Orchestra of Chicago, Again Shows Perfection of Choral Work

Canada's famous chorus, the Mendelssohn Choir, of Toronto, considered by many enthusiasts to be one of the greatest, if not the greatest singing body in the world, made a musical invasion of New York City this week, after an absence of five years. The appearance of this choir in two concerts took on international significance in the co-operation of Chicago's Theodore Thomas Orchestra, which not only assisted the singers, but added several numbers of its own to Tuesday night's program.

The Canadian party comprised 200 singers headed by their remarkable director, Dr. A. S. Vogt. They came to New York Tuesday morning in a special train of twelve Pullman sleepers and four dining cars, having met the members of the Thomas Orchestra in Buffalo, where a concert was given. Besides their rehearsals and concerts the visitors' time was taken up by sightseeing and numerous receptions given them by the Musicians' Club, the Bohemians, the Canadian Club and the Mendelssohn Glee Club.

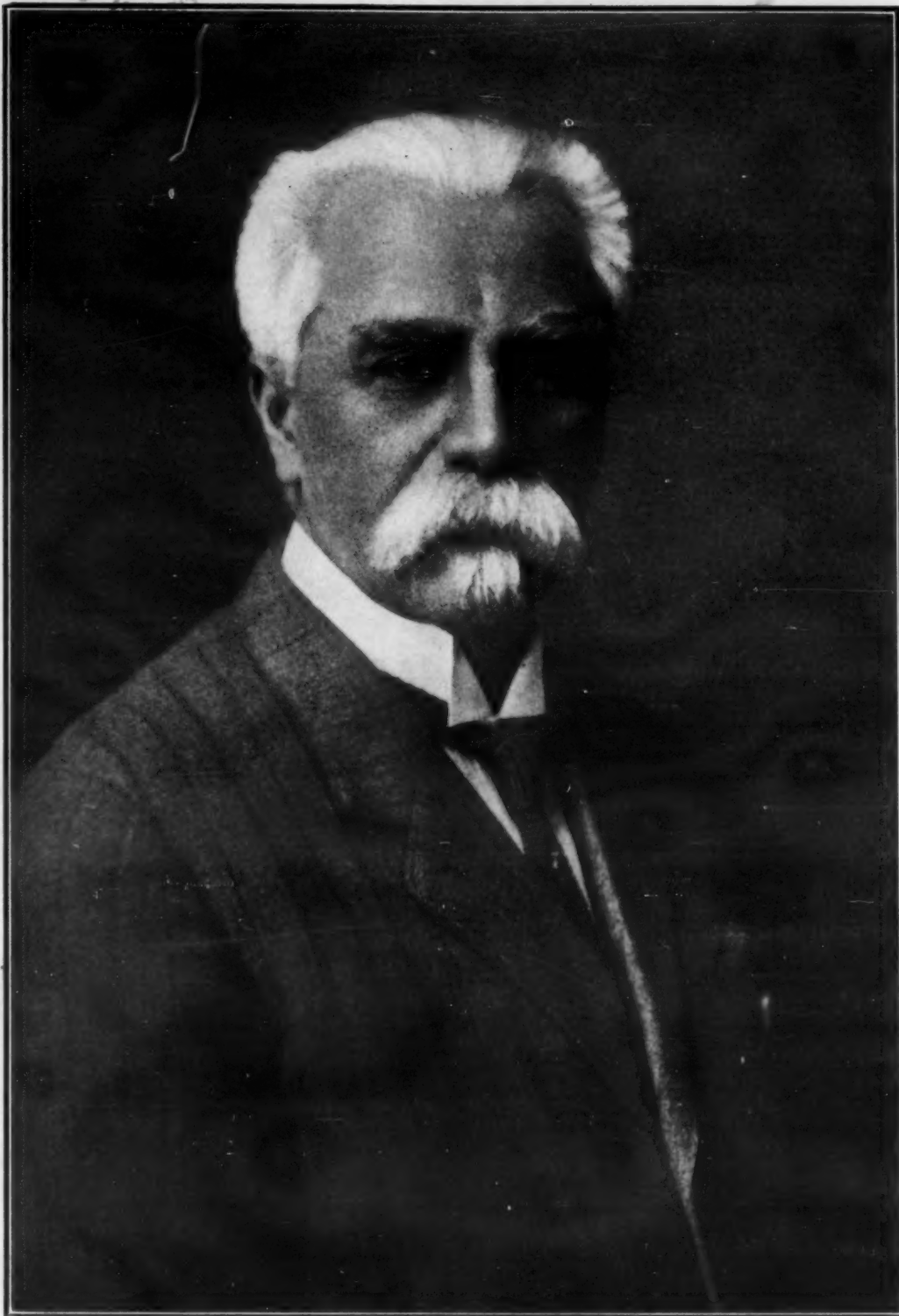
Tuesday night's program was miscellaneous in character, and when Mr. Stock took his place before the orchestra to direct the Schumann "Liebes Frühling" overture hardly a seat was found vacant in Carnegie Hall.

Throughout the evening the choir fully maintained its splendid reputation for fine, sonorous tone quality, absolute precision of attack, and exquisitely graduated dynamics. To watch Dr. Vogt direct is, in itself, a distinct artistic pleasure. Such absolute command of the varied resources of his singing body, or such surpassing discipline is indeed unusual, and bespeaks training of a very superior order. Without ostentation and employing only the simplest and most direct methods of conducting, he accomplishes miracles in subtle expression and telling effects.

The program itself provided an embarrassment of riches. As excellent as each item proved itself, it is questionable if any audience has the mental capacity to absorb so much that is good in one evening. An abbreviation even of such opulence might have been desired.

No more strikingly effective *rentrée* for the Toronto singers could have been conceived than was afforded by the Lotti "Crucifixus." The opening crescendo from a mysterious pianissimo carried through with the most skilful gradation of tone to a full-blooded fortissimo at once produced an electric thrill in the listeners. By the perfection of balance, the tonal *finesse* and the atmospheric impressiveness achieved in this noble work the chorus set itself a standard which could not conceivably have been a higher one. Any apprehensions that may have arisen that such a standard could not be consistently maintained were to be dissipated by the well-poised dramatic intensity, the tonal variety and dignity that fairly transfigured Gounod's somewhat theatrical setting of the 137th Psalm, as also by the manner in which the following three numbers with orchestra were given. Undoubtedly the most overwhelming climax of choral beauty was attained in the "Sanctus" from Bach's B Minor Mass. Here indeed Dr. Vogt played on his choir as on a great organ, and the effect of the wonderfully lucid contrapuntal singing, building up ever greater masses of tone, was truly sublime.

This chorus is such a superb instrument in itself that it seems to be capable of its most unique effects without any instrumental aid, and for this reason the audience revelled in the beauties of its art



CARL FAELTEN

—Photo by Odin Fritz, Boston

One of America's Foremost Educators, Head of the Faelten Piano School of Boston—He Pleads for the Recognition of the Music Teacher, as Upon Him Rests Our Future Musical Development. (See page 3)

disclosed in the five *a cappella* numbers in lighter vein that opened the second part of the program. That Dr. Vogt is proud of his male chorus was evidenced by the special opportunity he gave it in two numbers for men's voices alone—von Storch's "Night Witchery" and Bullard's "Nottingham Hunt." The wonderfully blended beauty of the voices in the von Storch composition, remembered here from the Vienna Männergesang-Verein's visit to this country, wove a subtle spell over the audience; there was re-effected the ineffable mystery of the night silence in the drowsy sweetness with which the closing line, "Dreaming sweetly thro' the night," was sung. Bullard's cavalier war song was given with a virile zest and compelling dash that evoked a demand for a repetition not to be gainsaid.

The women vied with the men in beauty and delicacy of tone in Bantock's setting of "Annie Laurie," and there was one line, "And like winds in Summer sighing," in which they produced a veritable violin quality—an effect almost incredibly suggestive of the text. The caressing loveliness of the Elgar "Lullaby" made all the more imposing the gorgeous paean of triumphal tone that glorified the epilogue from the same composer's "Caractacus" and sent the audience away wondering why the Mendelssohn Choir's visits could not be made an annual feature of New York's music

season, instead of being separated by intervals of five years.

In a very poetic reading of Georg Schumann's "Springtide of Love" and Wagner's "Träume," as in the spiritedly played "Bacchanale" from "Tannhäuser" and the conductor's own "Symphonic Waltz," Mr. Stock and his band from Chicago confirmed the profoundly favorable impression created by their remarkably fine playing at their concert in Carnegie Hall last November. The warmth of his reception could leave Mr. Stock in no doubt as to the manner in which New York has accepted him as Theodore Thomas's successor. The Wednesday evening program was devoted to Verdi's Requiem Mass.

Comments of New York daily paper critics:

The quality of its tone is usually excellent. Even when pushed to the limit of its uncommonly big fortissimo this chorus continues to sing and cannot be accused of shouting. Without doubt this is due to two causes which are potent in most of the other excellences of the organization. The material is good and rehearsals are frequent. —The Sun.

The Toronto chorus is quite as remarkable now as it was on its first visit to New York; and that is tantamount to saying that it is the most remarkable body of choral singers ever heard here. —The Times.

In volume, richness and resonance of tone, in precision and unanimity of attack, in delicacy of shading, in powers of crescendo and diminuendo it was deserving of the highest praise. —The Tribune.

BERLIN OPERA PACT WITH METROPOLITAN

An Arrangement to Prevent Singers from Breaking Contracts to Come to America

The difficult problem of handling German opera singers who break their contracts in their own country in order to earn larger salaries in America has apparently been solved by an understanding between the Kaiser's Royal Opera and the Metropolitan, according to a Berlin dispatch received in New York last Tuesday. Privy Councillor Winter, who is business manager of the Berlin Royal Opera, has just made it known that, under certain conditions, it will be impossible in the future for contract-breakers to make their appearance in America. If this plan proves impractical it will be possible for the Kaiser's institution to indemnify itself by taking possession of a part of the American earnings of the guilty artists.

William J. Guard, press representative of the Metropolitan, stated last Tuesday that a working agreement between the two houses, whereby neither should approach the singers of the other with inducements to violate their contracts, had existed for three years. He knew nothing, however, of the arrangement for one establishment to refuse singers who had broken their obligations with the other. The recent visit of Counsellor Winter to New York, it was also learned, had nothing to do with these matters.

It has now been decided that Herman Jadowker, the tenor, is to sing at the Kaiser's Opera for the next five years, except for short Winter and Summer vacations.

Burrian Departs and Says He's Glad to Leave Us

Carl Burrian, who is the only tenor now singing *Tristan* at the Metropolitan Opera House and who has had a few *Tristan* like troubles in his own private career, sailed for Europe on the *New Amsterdam* last Tuesday. Accompanying him and occupying a suite adjoining his was Mrs. Adolph Dingles, with whom the tenor eloped from Dresden last Summer, being afterward chased over a large part of Germany by Mrs. Dingles's irate husband. Mr. Burrian was glad to go. "This is my happiest day since I have been here," he said. "There is no liberty in this country. Because I gave out a little interview saying that I love this woman I get into endless trouble."

Weingartner Re-Engaged for Next Season in Boston

BOSTON, Feb. 22.—Felix Weingartner, the eminent conductor, who came to this country to direct the Boston Opera Company's performances of "Tristan und Isolde" and other operas, has been re-engaged for next season and will return to Boston in January, 1913, and remain until the close of February. Lucile Marcel, who accompanied the conductor to America, will also return and will sing in several new rôles.

Kaiser Approves Appointment of Emil Paur

BERLIN, Feb. 24.—The Kaiser has officially approved the selection of Emil Paur as conductor of the Royal Opera to succeed Dr. Karl Muck, who leaves here to become conductor of the Boston Symphony Orchestra next September. Since his appointment Mr. Paur's many American admirers have showered him with congratulations personally and by cable.

Humperdinck's Condition Improves

BERLIN, Feb. 23.—Although one of his hands is still paralyzed, Prof. Engelbert Humperdinck is so much improved that he is now able to walk about a little. The composer contemplates a trip South in the Spring, where he expects to regain his health fully.

\$50,000 ANNUALLY IS SPENT FOR MUSIC IN ONE NEW YORK HOTEL ALONE

Best Works of All Classes of Composers Represented on Orchestral Programs of Leading Houses—Concerts That Are Much More than Merely an Accompaniment to Dining Conducted by Musicians of High Standing in Their Art

FEW PEOPLE have any idea of the scope of the music which the New York hotels provide for the pleasure of their guests. The artist-conductors of today and their trained musicians are a far cry from the inferior bands that used to spoil a good dinner with bad music. This does not apply to the cafés of Broadway which are in the spell of that weird attraction known as a "cabaret show." For real music we must look to the hotels.

There are about thirty-five high-class hotels in Manhattan with orchestras ranging from four men up to thirty-five. An estimate of the amount spent by the combined managements for a year's music would be mere guesswork, but one hotel may be taken as an example in dollars and cents of the efforts the hotel men are making to set good music before their patrons.

At the Waldorf-Astoria the business of providing music is developed in its most systematic form. This is due to the fact that the proprietor, George C. Boldt, is both a business man and a lover of music. Approximately \$50,000 a year is spent for music by the Waldorf management. Mr. Boldt does not put out this sum with the idea of getting a dollar's worth of patronage for every dollar expended. He is content to have his hotel known as a Mecca for appreciators of good music, and doubtless his musical campaign is an economic success as well as a treat to music lovers.

As the director of his orchestra and general supervisor of the music, Mr. Boldt has an excellent musician in Joseph Knecht, formerly assistant concertmeister at the Metropolitan Opera House. Mr. Knecht studied the violin with Grün at the Vienna Conservatory, and played in the orchestra of the Hofoper under Hans Richter. He came to America with Gericke to join the Boston Symphony Orchestra, and left Boston after many years' service to join the orchestra at the Metropolitan.

Mr. Knecht has under his charge an orchestra of thirty-five musicians, some of them members of the Philharmonic and the Symphony Society. The musical director merely supervises the music for the various meals, which is played by small bands. The Waldorf is one of the few hotels in the world which offer music as a concert, and not as an accompaniment to dining. Every evening Mr. Knecht conducts an orchestra of fifteen men in the grand foyer, and on Sundays the number is increased to thirty-five, including such soloists as Henry L. Leroy, the clarinetist of the Philharmonic.

Heard by 30,000 Persons

These Sunday evening concerts are heard by 30,000 persons during a year, which does not include the stragglers who listen to the music incidentally. The library of orchestral music, from which the high-class programs are made up, represents an outlay of more than \$25,000. The numbers played range from the classics to such operatic novelties as "Le Donne Curiose," "The Girl from the Golden West," "Natoma," "Cendrillon," and "The Secret of Suzanne."

At the Hotel Plaza, the attention given to music is equally elaborate, and the financial expenditure is of like magnitude. The management maintains two complete orchestras, one of them conducted by such an able musician as Nahan Franko, a former concertmeister of the orchestra at the Metropolitan Opera House, whose excellent organization plays every afternoon in the tea room. To take tea at the Plaza and to listen to the Franko music has become a social fad.

The other director at the Plaza is Gregor A. Gaitz Hocky, who came into public notice through the announcement in the daily papers that he had been presented with a valuable Stradivarius violin by several women guests of the hotel who had enjoyed his playing. Gaitz Hocky studied with Joachim in Berlin, where he won a prize of a \$3,000 violin. Later he became concertmeister of the Colonne Orchestra in Paris. He visited America on a concert tour, and gained appreciation in Mexico from some of the officials of the defunct Diaz government.

On a concert tour of Europe the violin-

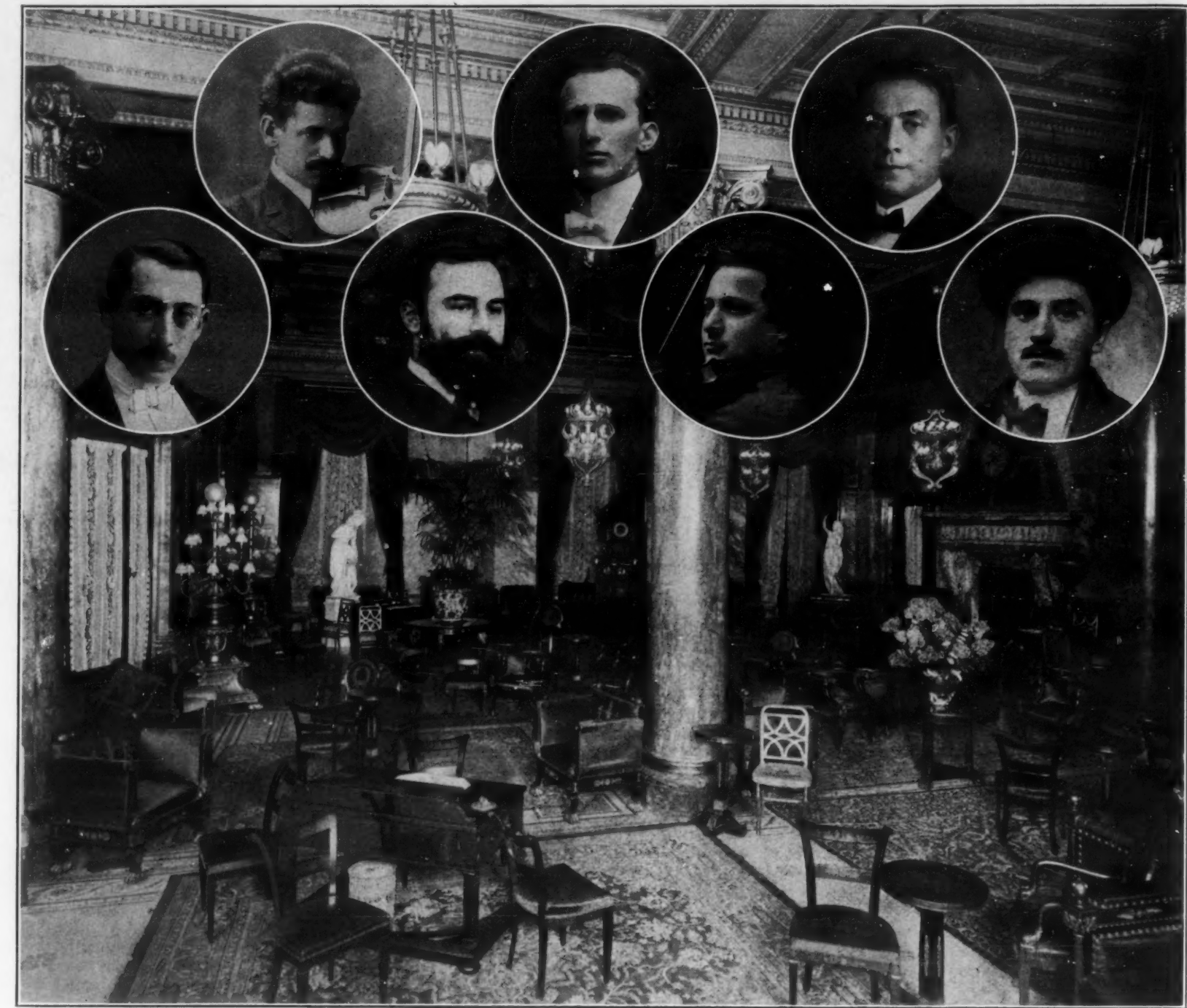


Photo by Falk

A Typical Hotel Music Room in New York (the Grand Foyer of the Waldorf-Astoria), with Directors of Some of the Leading Orchestras. Left to Right: Above—Henri J. Van Praag, Moses Guterson, Joseph Knecht. Below—Armand Vecsey, Henri de Martini, Gregor A. Gaitz Hocky and Antonio Ferrara

ist played before the Czar of Russia, who presented him with a gold watch. Gaitz Hocky does not generally acknowledge the fact that he is a Russian baron. His uncle, the Prince Alexis Baronovia, recently hunted up the young man while on a trip to New York and tried to persuade him to return to Russia, but the nephew had become an American citizen and decided to remain here.

Gaitz Hocky's orchestra is heard at the Plaza during the various meals, and the director has made many friends for his playing among the wealthy guests of the hotel. One millionaire transported the young violinist all the way to Central Pennsylvania to play at a house-warming in his country place.

Beau Brummel of the Directors

The Beau Brummel of the hotel musical directors is Armand Vecsey, who is, appropriately enough, the leader at that exclusive hostelry, the Ritz-Carlton. Mr. Vecsey is a Hungarian, but he is at the same time a citizen of the world. His business card is as ceremonious as an invitation to a court ball, which is quite fitting, for Mr. Vecsey has been decorated by the governments of six different countries—Greece, Denmark, Germany, Great Britain, Russia, and Norway.

This violinist studied with Novacek in Hungary. Later he conducted an orchestra at the Hotel Bristol in Copenhagen. Here Vecsey played at many fêtes of the royal court, before such distinguished personages as Kaiser Wilhelm, King Christian of Denmark, King Haakon of Norway, King George of Greece, Dowager Queen Alexandra of England, and the Dowager Empress of Russia.

A member of the British royal suite brought Mr. Vecsey to the notice of the management of the Hotel Savoy in London, where he took his orchestra, to remain for five years. His music was approved by some of the world's great musicians, such as Grieg, Saint-Saëns, and Nikisch. Johan Svendsen, the Norwegian composer, told him "a concert hall is the place for your music, not a restaurant." And Puccini remarked that he had "never heard such a small orchestra render so great a performance."

Mr. Vecsey has been at the Ritz-Carlton for more than a year, where he has been producing really wonderful results with an orchestra of eight men. His strings are

backed up by a new instrument on the style of an organ, which gives the music a body of tone which is unusual. This orchestra plays midway between the tea room and the dining room, which has become famous from the fact that guests are not admitted there at night without evening clothes. In this socially rarefied atmosphere, Armand Vecsey and his men play everything from a popular march to Isolde's "Liebestod," giving to each the animation or emotional feeling demanded by the composer.

As "matinée idols," the hotel orchestra leaders are almost as popular as the famous actors, and one of the most interesting is Henri J. Van Praag, of the Hotel Knickerbocker. He has been likened to the hypnotizing violinist who is one of the characters in the musical play, "The Pink Lady." With only six men he produces music which is one of the drawing cards of the Knickerbocker. As an expression of appreciation one of the guests of the hotel presented to him a \$7,000 Amati violin.

An Appreciator of "Ragtime"

Mr. Van Praag is a native of Holland, and a pupil of Joachim. For five years he played at the Trocadero in London, where Mr. Regan of the Knickerbocker placed him under a long-term contract. This musical Hollander does not attempt to play the music of the modern school, realizing that his limited resources cannot bring out the coloring of the orchestrations. Instead he devotes his attention to the classics and the popular music of the day.

"It is not true that Americans are ragtime mad," he declared; "it is the way musicians play ragtime which makes them mad." Mr. Van Praag plays the American "rag" with as much interest as he devotes to the classics, believing that ragtime is to this country what the czardas are to Hungary.

One of the appreciative guests of the hotel is Enrico Caruso, who has his "Caruso corner" in the dining room. The orchestra director has arranged several of Caruso's original songs, including "Dreams of Long Ago," which is being sung in "The Million."

A versatile man is this Dutch musician. He is a second lieutenant in the army of Holland, and he goes back every Summer to complete his term of service. In addition he is the author of several novels published in Holland.

Moses Guterson, of the Hotel Rector, is especially popular among the theatrical profession, who used to flock to hear him play at the younger Rector's Café Madrid. He has a happy faculty of studying his audience and forming his program accordingly. For instance, if a Broadway star such as Raymond Hitchcock enters the café, Mr. Guterson will immediately strike up the principal melody from the show in which he happens to be playing. If the diners show a preponderance of one nationality, he will play music which is characteristic of that country.

Guterson is a Russian, and studied the violin with Sevcik in the conservatory at Keay. Afterwards he was drafted into the Russian army, but being unwilling to fight in the war against Japan, he packed up his fiddle and escaped to America. Having a number of his family dependent upon him, he began to follow his profession with a humble start, characteristic of successful Americans. And now he draws a salary commensurate with his success as a director of café music which attracts patronage.

Another Titled Director

At the new Vanderbilt Hotel there is a French Vicomte in the position of musical director, Henri de Martini. He studied at the National Academy of Music in Paris with Dancla, and was graduated with the highest honors. For two years he was first violin in the Paris Opéra. Later he made a tour of Europe, until he was brought to New York to play at the Louis Martin restaurant. The Vicomte has been decorated by the French government, and is a decided attraction at New York's newest hotel.

The music in the Orange Room at the Hotel Astor is directed by Antonio Ferrara, who is unique in that he has made his way by his natural talent and without the aid of famous instructors. Mr. Ferrara studied the violin in Italy with his father, who was an accomplished musician. When the elder Ferrara died, his son was left to provide for his family. Being without means, he was unable to continue his violin instruction, and since then he has been self-taught. In spite of these drawbacks his ability has made such an impression among the guests at the Astor that Francis McMillen, the American violinist, volunteered to help him in perfecting his technique, and he has been engaged for several appearances on the concert platform.

—K. S. C.

"MUSICAL EDUCATION OF GENERAL PUBLIC OUR GREATEST NEED"—CARL FAELTEN

Distinguished Piano Pedagog of Boston Thinks a Musical Community and Not Merely So Many Virtuosos Is What Is Wanted—Believes Greatest Good Is Accomplished by the Specialty School—Our Musical Snobbishness—The Advantages of Class Study

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Feb. 26, 1912.

CARL FAELTEN, director of the Faelten Pianoforte School, having emerged from his customary day of hard labor in his own halls, sat down at his club, dined enthusiastically and discussed modern problems of music, education and his theories regarding this industry as vigorously as though the hour had been nine instead of seven, as though the direction of a large school for pianists had been his burden for one year instead of fifteen—and this with sound logic and a grasp of the general situation not the invariable characteristic of those who make music or musicians.

The interview with Oscar Saenger, published in MUSICAL AMERICA'S issue of February 10, has stirred interest in the problems facing the music teacher and in the social recognition and prestige due him.

Mr. Faelten, a native of Thuringia, came to America after prominent activities as a virtuoso and pedagog in Germany. He became a member of the faculty of the Peabody Institute in Baltimore in 1882. He taught the piano at the New England Conservatory of Music from 1885 to 1897, when he established the Faelten Pianoforte School.

"Do you think that the general tendency of to-day to consolidate, to develop the big musical institution, at the expense of the private teacher who desires to do his work in an individual way, is a benefit to the community in general?"

"An interesting question," said Mr. Faelten. "Personally I do not see how it can be otherwise. You know, the thing that we need above all else is the musical education of the general public—the right kind of musical education, which is not dispensed by every one who advertises himself as a competent teacher. Now, if the private teacher who knows his work—and to-day there are a good many of them—wishes to do himself justice, he must charge a fairly high price for his services—must he not? Well, a minority can afford to pay this price, a price which any one who is conversant with the matter will admit is fairly earned. But it is necessary to reach many more than this minority, to say nothing of the fact that only a few of those who teach music—and this refers especially to piano teachers—can find sufficient patronage of the right sort to encourage them in working with the highest standards in view."

Advantages of School Training

"This can be accomplished in the large school, to the advantage of both teacher and pupil, and without loss to the individuality of either. In the largest institutions, of course, there is present the danger of an education which is too general, pursued under circumstances that cannot very well do justice to individual talent.

"You must excuse me if I say that according to my own view this state of affairs, by which the larger institutions are attracting the majority of music students, as well as the best teachers, is going to result, as time goes on, in a greater number of specialty schools; schools which concern themselves wholly with instruction in one specific branch of musical activity. I do not think that the tendency to specialize in music, as in every other industry and profession, is going to diminish in future years, particularly in this country. In my opinion the specialty school is the only answer to the problem.

"We must prepare the individual from childhood upward for his particular branch of artistic activity. The pianist must not only have a general knowledge of music history, for instance. He must be especially conversant with the history of his instrument, its development and the development of piano playing up to the present day. The pianist will even learn harmony in a different manner than the violinist or the singer; and there are particular directions in which, to be a useful and competent musical citizen, he must be exceptionally proficient as accompaniment, ensemble and transposition. If he is to be a teacher he should have a thorough, practical knowledge of the mechanical and psychological problems of piano-playing, in itself a vast field and practical experience, even before he graduates, in instruction. These things cannot be done for the student by a single teacher, or even by a number of teachers, unless all work in accordance with a given system of instruction and to one end."

"But would not this very 'system' do much to eliminate the individuality of the student?"

Student's Individuality Not Eliminated

"If the system is what it should be, not at all. Practical instruction in basic principles and elementary practices should never mean that the pupil must lose himself in the process. As an instance, very early in our courses we have found it well that young students should learn by heart a number of harmonic progressions and cadences and play them in any key. There are certain accepted cadences in the major and minor modes; certain elementary progressions are the A, B, C of musical grammar. We do not inculcate these cadences and progressions in order that the pupil shall find it impossible to compose music in any other manner. We teach them in order that the student, as soon as possible, may have a natural and instinctive knowledge of the common idioms of the musical language. We think that it helps him on immeasurably toward self-expression. These pupils will not write similar harmony under the delusion that they are writing music later on. Quite the contrary. Already they have learned not to mistake common platitudes for artistic originality.

"Again, I think it stimulating, not depressing to the individuality of the pupil, to have at certain stages a model set before him. Once a week, at least, I give a lesson recital, in which I play certain pieces for certain pupils. To-morrow morning it will be the Mozart F Major Sonata and pieces by Moscheles, Gade and Rubinstein. Those pupils will rarely have an opportunity of hearing any of the great pianists play the F Major Sonata. They will never hear other pieces from the concert platform. A teacher notifies me that a certain pupil is having difficulties with certain music. Very often three-quarters of the obstinate difficulties are traceable to a lack of definite mental conception on the part of the student. To-morrow I shall play the pieces I have mentioned, first, in order that they may be heard in their entirety, and, so to speak, from a point of perspective. Then I shall explain their particular characteristics and their inherent difficulties of execution and interpretation. It is my experience that it materially helps rather than hinders pupils in self-expression to put before them definite mental concepts. They form their own interests and opinions the more quickly.

"Let us consider further the question of the private teacher and the individual pupil. I have said that it is necessary to reach the large public far more than the limited class who can afford music as a luxury. This large middle class must be at the root of a nation's musical growth. You must know that in America these people are exceptionally intelligent and ambitious, quick

to know and grasp an opportunity. If you are not acquainted with this side of musical teaching you would be very much surprised to listen to some of our applications for lessons. A great majority of this public know exactly what they want and why they want it, and before all things their intentions are practical.

Advantages of Class Work

"The problem is to employ the best teachers and pay them adequately for their services, at the same time furnishing instruction of the requisite standard to those who cannot pay high prices. The solution of the matter lies largely in class work, where all work shoulder to shoulder, and at equal advantage. The work in class, of course, can be made to be of no value whatever by inadequate methods, or it can become invaluable to both teacher and pupils. I will enumerate one or two of the advantageous features. For one thing, in a well conducted class the interest of every child can be sustained and stimulated to the utmost, from the first moment to the last. Class work, which permits of one pupil dreaming by the window while another is being taught is not class work at all. It is simply individual instruction of a highly inferior variety. The exercises should keep every one busy every moment of the period, should prove interesting to the young children and make for friendly rivalry and competition and maintain throughout the interest and alertness of every mind in the room. And then there is no quicker or more infallible method of discovering the endowments and the deficiencies of each individual. A teacher, we will say, institutes an exercise in rhythm. Some of our most elementary exercises do not consist of playing at all, but, for instance, in having a group of children clap a rhythm with their hands or sing the same. In one-half hour at that sort of work a child who is deficient in rhythmic sense is sure to be discovered. The same thing occurs in the other classes. There is no more thorough sifting process. There is no better opportunity of ascertaining the ability and the individuality of each pupil. I wish that you would come and watch one or two of our classes at work. Perhaps most of us think that our ideas are the right ones. I am anxious to risk a demonstration!

"Then there is another thing—and this will be another answer to your doubts of the efficacy of an established system. Before I severed my connections with other excellent institutions I had thought for a long time of establishing my own school, because I believed in the first place that no manner of music teaching could be completely efficacious unless conducted consistently toward a given point. An institution such as ours would have to be controlled and directed by one individual, with others about him working in harmony with his ideas. Otherwise the story of the cooks and the broth. I do not mean by this that the individuality of one person should rule everything and every one under him; I mean that the ideas of a number of skilled instructors should be intelligently and harmoniously contributed toward one purpose. There should be no waste of energy in pulling in different directions. There should be no time lost or no mental chaos established by ill-organized activity. I think it necessary that I should be acquainted personally with the progress of each pupil in my school, and the precise quality of his or her work; I think it best for him as well as for me that he should profit by the work of others than myself. If our attendance were very much larger

this would not be easy, and if it were smaller there would not be so much opportunity for the pupil. Therefore we have found it advisable to dwell more and more upon quality and less on quantity as the seasons have gone by. We do not feel it well for every one to follow music as a profession, while we are anxious that as far as they go they shall represent the school fairly. Let them learn a little, but well. We are in no hurry to turn out graduates. We enroll each season about 100 new pupils. We graduate twelve. There are from six to seven hundred students each year. Many get to a certain point and stop. Many turn to other things. Girls, you know, will get married! The classes become smaller as the pupils advance, and as they dwindle in size they converge toward personal instruction from myself. My brother, Reinhold Faelten, and my sister-in-law, Mrs. Reinhold Faelten, assist me as the heads of several departments. Mrs. Faelten is especially fortunate in her work with children and superintends the normal department, while my brother has charge of the theoretical departments. The farther the pupil goes, the nearer he comes to me, and long before he enters my room for his lessons I am in close touch with what he is doing. The foundation being secure, I have the pleasure of finishing the work.

Practical Experience for Normal Students

"In normal training we give our students as much practical experience as possible before they leave the school. All the theories in the world will not result in success. There must be the executive ability, the power of transforming ideas into deeds, as much acquaintance with human nature as possible, especially child nature. The teachers, having passed certain requirements, commence to coach pupils in my presence.

"Then there are the weekly recitals. We give these recitals less with an object of preparing the pupils for virtuoso appearances than to teach concentration and self-control in the presence of an audience. I do not believe in too many virtuosos anyhow. We want a musical community, not a community of acting musicians. But if a student has taken lessons for some time he should be able, at least, to sit down at the instrument without trepidation and play to his friends. And should a teacher not be able to play to his pupils?"

"What about nervousness?"

"Nervousness usually means, 'I don't know exactly what I am going to do or how I am going to do it.' To the performer who is really prepared and aware of it, nervousness is seldom going to be an unconquerable drawback. It is when there is a lack of concentration and clear mental thinking, or when bad technical habits have been formed that nervousness spells disaster. And the habits that we have to correct! On these occasions I insist on memorizing, and I go over with the pupils what they have to play at least three times before the concert. I cannot say that I believe complete concentration and conviction in performance of solo pieces is possible when the performer is obliged to read notes. The process takes up a certain fraction of energy and concentration which cannot be replaced. Occasionally there arrives a pupil whose musical memory it is impossible to quicken, and then I do not insist upon it. The effort of memorizing becomes a waste of energy and unprofitable alike for student and teacher. But I do

[Continued on page 16]



Carl Faelten, the Eminent Piano Teacher of Boston, Giving a Lesson-Recital Before His Students

\$50,000 ANNUALLY IS SPENT FOR MUSIC IN ONE NEW YORK HOTEL ALONE

Best Works of All Classes of Composers Represented on Orchestral Programs of Leading Houses—Concerts That Are Much More than Merely an Accompaniment to Dining Conducted by Musicians of High Standing in Their Art

FEW PEOPLE have any idea of the scope of the music which the New York hotels provide for the pleasure of their guests. The artist-conductors of today and their trained musicians are a far cry from the inferior bands that used to spoil a good dinner with bad music. This does not apply to the cafés of Broadway which are in the spell of that weird attraction known as a "cabaret show." For real music we must look to the hotels.

There are about thirty-five high-class hotels in Manhattan with orchestras ranging from four men up to thirty-five. An estimate of the amount spent by the combined managements for a year's music would be mere guesswork, but one hotel may be taken as an example in dollars and cents of the efforts the hotel men are making to set good music before their patrons.

At the Waldorf-Astoria the business of providing music is developed in its most systematic form. This is due to the fact that the proprietor, George C. Boldt, is both a business man and a lover of music. Approximately \$50,000 a year is spent for music by the Waldorf management. Mr. Boldt does not put out this sum with the idea of getting a dollar's worth of patronage for every dollar expended. He is content to have his hotel known as a Mecca for appreciators of good music, and doubtless his musical campaign is an economic success as well as a treat to music lovers.

As the director of his orchestra and general supervisor of the music, Mr. Boldt has an excellent musician in Joseph Knecht, formerly assistant concertmaster at the Metropolitan Opera House. Mr. Knecht studied the violin with Grün at the Vienna Conservatory, and played in the orchestra of the Hofoper under Hans Richter. He came to America with Gericke to join the Boston Symphony Orchestra, and left Boston after many years' service to join the orchestra at the Metropolitan.

Mr. Knecht has under his charge an orchestra of thirty-five musicians, some of them members of the Philharmonic and the Symphony Society. The musical director merely supervises the music for the various meals, which is played by small bands. The Waldorf is one of the few hotels in the world which offer music as a concert, and not as an accompaniment to dining. Every evening Mr. Knecht conducts an orchestra of fifteen men in the grand foyer, and on Sundays the number is increased to thirty-five, including such soloists as Henry L. Leroy, the clarinetist of the Philharmonic.

Heard by 30,000 Persons

These Sunday evening concerts are heard by 30,000 persons during a year, which does not include the stragglers who listen to the music incidentally. The library of orchestral music, from which the high-class programs are made up, represents an outlay of more than \$25,000. The numbers played range from the classics to such operatic novelties as "Le Donne Curiose," "The Girl from the Golden West," "Natoma," "Cendrillon," and "The Secret of Suzanne."

At the Hotel Plaza, the attention given to music is equally elaborate, and the financial expenditure is of like magnitude. The management maintains two complete orchestras, one of them conducted by such an able musician as Nahan Franko, a former concertmaster of the orchestra at the Metropolitan Opera House, whose excellent organization plays every afternoon in the tea room. To take tea at the Plaza and to listen to the Franko music has become a social fad.

The other director at the Plaza is Gregor A. Gaitz Hocky, who came into public notice through the announcement in the daily papers that he had been presented with a valuable Stradivarius violin by several women guests of the hotel who had enjoyed his playing. Gaitz Hocky studied with Joachim in Berlin, where he won a prize of a \$3,000 violin. Later he became concertmaster of the Colonne Orchestra in Paris. He visited America on a concert tour, and gained appreciation in Mexico from some of the officials of the defunct Diaz government.

On a concert tour of Europe the violin-

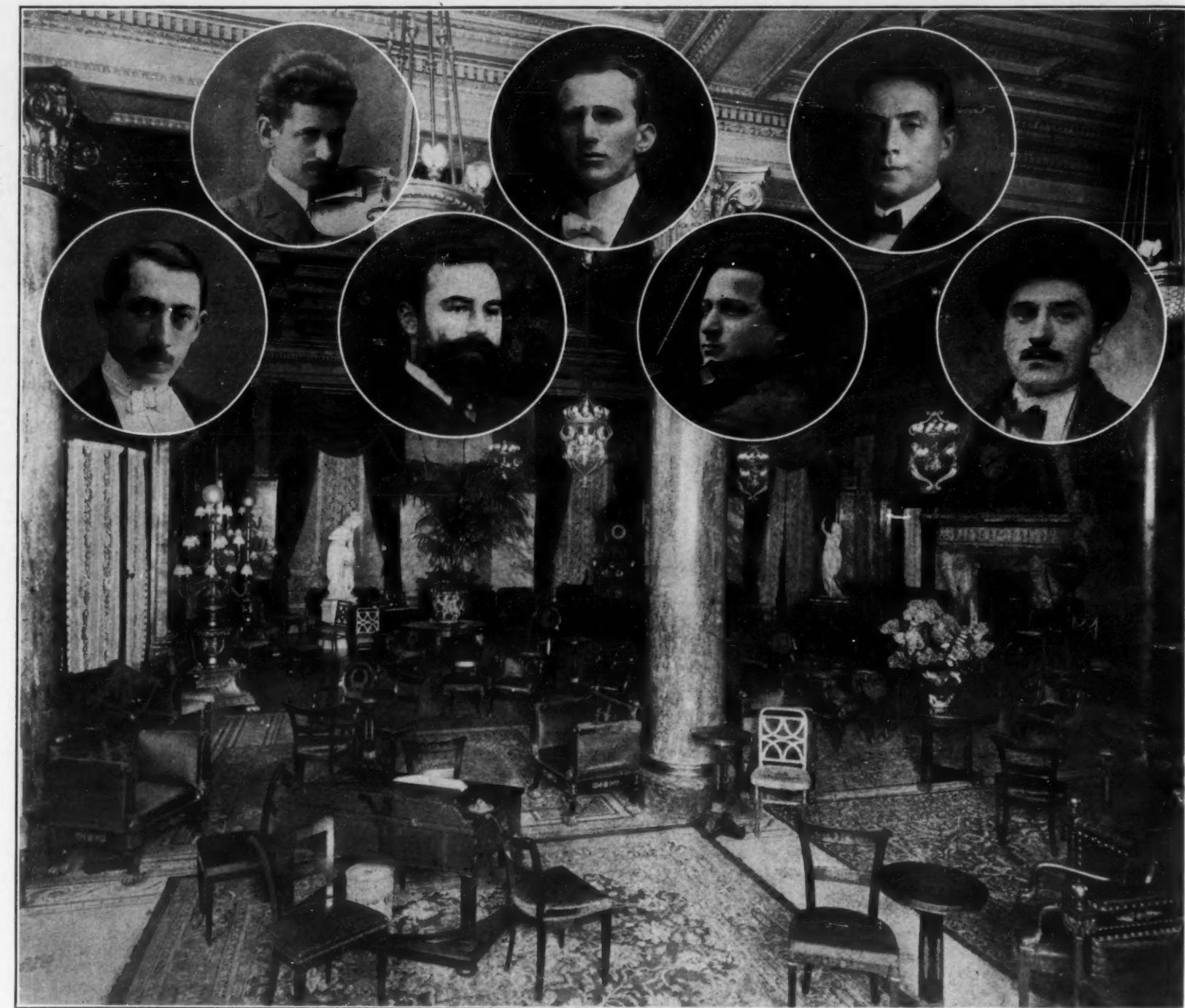


Photo by Falk

A Typical Hotel Music Room in New York (the Grand Foyer of the Waldorf-Astoria), with Directors of Some of the Leading Orchestras. Left to Right: Above—Henri J. Van Praag, Moses Guterson, Joseph Knecht. Below—Armand Vecsey, Henri de Martini, Gregor A. Gaitz Hocky and Antonio Ferrara

ist played before the Czar of Russia, who presented him with a gold watch. Gaitz Hocky does not generally acknowledge the fact that he is a Russian baron. His uncle, the Prince Alexis Baronov, recently hunted up the young man while on a trip to New York and tried to persuade him to return to Russia, but the nephew had become an American citizen and decided to remain here.

Gaitz Hocky's orchestra is heard at the Plaza during the various meals, and the director has made many friends for his playing among the wealthy guests of the hotel. One millionaire transported the young violinist all the way to Central Pennsylvania to play at a house-warming in his country place.

Beau Brummel of the Directors

The Beau Brummel of the hotel musical directors is Armand Vecsey, who is, appropriately enough, the leader at that exclusive hostelry, the Ritz-Carlton. Mr. Vecsey is a Hungarian, but he is at the same time a citizen of the world. His business card is as ceremonious as an invitation to a court ball, which is quite fitting, for Mr. Vecsey has been decorated by the governments of six different countries—Greece, Denmark, Germany, Great Britain, Russia, and Norway.

This violinist studied with Novacek in Hungary. Later he conducted an orchestra at the Hotel Bristol in Copenhagen. Here Vecsey played at many fêtes of the royal court, before such distinguished personages as Kaiser Wilhelm, King Christian of Denmark, King Haakon of Norway, King George of Greece, Dowager Queen Alexandra of England, and the Dowager Empress of Russia.

A member of the British royal suite brought Mr. Vecsey to the notice of the management of the Hotel Savoy in London, where he took his orchestra, to remain for five years. His music was approved by some of the world's great musicians, such as Grieg, Saint-Saëns, and Nikisch. Johan Svendsen, the Norwegian composer, told him "a concert hall is the place for your music, not a restaurant." And Puccini remarked that he had "never heard such a small orchestra render so great a performance."

Mr. Vecsey has been at the Ritz-Carlton for more than a year, where he has been producing really wonderful results with an orchestra of eight men. His strings are

backed up by a new instrument on the style of an organ, which gives the music a body of tone which is unusual. This orchestra plays midway between the tea room and the dining room, which has become famous from the fact that guests are not admitted there at night without evening clothes. In this socially rarefied atmosphere, Armand Vecsey and his men play everything from a popular march to Isolda's "Liebestod," giving to each the animation or emotional feeling demanded by the composer.

As "matinée idols," the hotel orchestra leaders are almost as popular as the famous actors, and one of the most interesting is Henri J. Van Praag, of the Hotel Knickerbocker. He has been likened to the hypnotizing violinist who is one of the characters in the musical play, "The Pink Lady." With only six men he produces music which is one of the drawing cards of the Knickerbocker. As an expression of appreciation one of the guests of the hotel presented to him a \$7,000 Amati violin.

An Appreciator of "Ragtime"

Mr. Van Praag is a native of Holland, and a pupil of Joachim. For five years he played at the Trocadero in London, where Mr. Regan of the Knickerbocker placed him under a long-term contract. This musical Hollander does not attempt to play the music of the modern school, realizing that his limited resources cannot bring out the coloring of the orchestrations. Instead he devotes his attention to the classics and the popular music of the day.

"It is not true that Americans are ragtime mad," he declared; "it is the way musicians play ragtime which makes them mad." Mr. Van Praag plays the American "rag" with as much interest as he devotes to the classics, believing that ragtime is to this country what the czardas are to Hungary.

One of the appreciative guests of the hotel is Enrico Caruso, who has his "Caruso corner" in the dining room. The orchestra director has arranged several of Caruso's original songs, including "Dreams of Long Ago," which is being sung in "The Million."

A versatile man is this Dutch musician. He is a second lieutenant in the army of Holland, and he goes back every Summer to complete his term of service. In addition he is the author of several novels published in Holland.

Moses Guterson, of the Hotel Rector, is especially popular among the theatrical profession, who used to flock to hear him play at the younger Rector's Café Madrid. He has a happy faculty of studying his audience and forming his program accordingly. For instance, if a Broadway star such as Raymond Hitchcock enters the café, Mr. Guterson will immediately strike up the principal melody from the show in which he happens to be playing. If the diners show a preponderance of one nationality, he will play music which is characteristic of that country.

Guterson is a Russian, and studied the violin with Sevcik in the conservatory at Keay. Afterwards he was drafted into the Russian army, but being unwilling to fight in the war against Japan, he packed up his fiddle and escaped to America. Having a number of his family dependent upon him, he began to follow his profession with a humble start, characteristic of successful Americans. And now he draws a salary commensurate with his success as a director of café music which attracts patronage.

Another Titled Director

At the new Vanderbilt Hotel there is a French Vicomte in the position of musical director, Henri de Martini. He studied at the National Academy of Music in Paris with Dancla, and was graduated with the highest honors. For two years he was first violin in the Paris Opéra. Later he made a tour of Europe, until he was brought to New York to play at the Louis Martin restaurant. The Vicomte has been decorated by the French government, and is a decided attraction at New York's newest hotel.

The music in the Orange Room at the Hotel Astor is directed by Antonio Ferrara, who is unique in that he has made his way by his natural talent and without the aid of famous instructors. Mr. Ferrara studied the violin in Italy with his father, who was an accomplished musician. When the elder Ferrara died, his son was left to provide for his family. Being without means, he was unable to continue his violin instruction, and since then he has been self-taught. In spite of these drawbacks his ability has made such an impression among the guests at the Astor that Francis McMillen, the American violinist, volunteered to help him in perfecting his technic, and he has been engaged for several appearances on the concert platform.

K. S. C.

"MUSICAL EDUCATION OF GENERAL PUBLIC OUR GREATEST NEED"—CARL FAELTEN

Distinguished Piano Pedagog of Boston Thinks a Musical Community and Not Merely So Many Virtuosos Is What Is Wanted—Believes Greatest Good Is Accomplished by the Specialty School—Our Musical Snobbishness—The Advantages of Class Study

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Feb. 26, 1912.

CARL FAELTEN, director of the Faelten Pianoforte School, having emerged from his customary day of hard labor in his own halls, sat down at his club, dined enthusiastically and discussed modern problems of music, education and his theories regarding this industry as vigorously as though the hour had been nine instead of seven, as though the direction of a large school for pianists had been his burden for one year instead of fifteen—and this with sound logic and a grasp of the general situation not the invariable characteristic of those who make music or musicians.

The interview with Oscar Saenger, published in MUSICAL AMERICA'S issue of February 10, has stirred interest in the problems facing the music teacher and in the social recognition and prestige due him.

Mr. Faelten, a native of Thuringia, came to America after prominent activities as a virtuoso and pedagog in Germany. He became a member of the faculty of the Peabody Institute in Baltimore in 1882. He taught the piano at the New England Conservatory of Music from 1885 to 1897, when he established the Faelten Pianoforte School.

"Do you think that the general tendency of to-day to consolidate, to develop the big musical institution, at the expense of the private teacher who desires to do his work in an individual way, is a benefit to the community in general?"

"An interesting question," said Mr. Faelten. "Personally I do not see how it can be otherwise. You know, the thing that we need above all else is the musical education of the general public—the right kind of musical education, which is not dispensed by every one who advertises himself as a competent teacher. Now, if the private teacher who knows his work—and to-day there are a good many of them—wishes to do himself justice, he must charge a fairly high price for his services—must he not? Well, a minority can afford to pay this price, a price which any one who is conversant with the matter will admit is fairly earned. But it is necessary to reach many more than this minority, to say nothing of the fact that only a few of those who teach music—and this refers especially to piano teachers—can find sufficient patronage of the right sort to encourage them in working with the highest standards in view."

Advantages of School Training

"This can be accomplished in the large school, to the advantage of both teacher and pupil, and without loss to the individuality of either. In the largest institutions, of course, there is present the danger of an education which is too general, pursued under circumstances that cannot very well do justice to individual talent.

"You must excuse me if I say that according to my own view this state of affairs, by which the larger institutions are attracting the majority of music students, as well as the best teachers, is going to result, as time goes on, in a greater number of specialty schools; schools which concern themselves wholly with instruction in one specific branch of musical activity. I do not think that the tendency to specialize in music, as in every other industry and profession, is going to diminish in future years, particularly in this country. In my opinion the specialty school is the only answer to the problem.

"We must prepare the individual from childhood upward for his particular branch of artistic activity. The pianist must not only have a general knowledge of music history, for instance. He must be especially conversant with the history of his instrument, its development and the development of piano playing up to the pres-



Carl Faelten, the Eminent Piano Teacher of Boston, Giving a Lesson-Recital Before His Students

ent day. The pianist will even learn harmony in a different manner than the violinist or the singer; and there are particular directions in which, to be a useful and competent musical citizen, he must be exceptionally proficient as accompaniment, ensemble and transposition. If he is to be a teacher he should have a thorough, practical knowledge of the mechanical and psychological problems of piano-playing, in itself a vast field and practical experience, even before he graduates, in instruction. These things cannot be done for the student by a single teacher, or even by a number of teachers, unless all work in accordance with a given system of instruction and to one end."

"But would not this very 'system' do much to eliminate the individuality of the student?"

Student's Individuality Not Eliminated

"If the system is what it should be, not at all. Practical instruction in basic principles and elementary practices should never mean that the pupil must lose himself in the process. As an instance, very early in our courses we have found it well that young students should learn by heart a number of harmonic progressions and cadences and play them in any key. There are certain accepted cadences in the major and minor modes; certain elementary progressions are the A, B, C of musical grammar. We do not inculcate these cadences and progressions in order that the pupil shall find it impossible to compose music in any other manner. We teach them in order that the student, as soon as possible, may have a natural and instinctive knowledge of the common idioms of the musical language. We think that it helps him on immeasurably toward self-expression. These pupils will not write similar harmony under the delusion that they are writing music later on. Quite the contrary. Already they have learned not to mistake common platitudes for artistic originality.

"Again, I think it stimulating, not depressing to the individuality of the pupil, to have at certain stages a model set before him. Once a week, at least, I give a lesson recital, in which I play certain pieces for certain pupils. To-morrow morning it will be the Mozart F Major Sonata and pieces by Moscheles, Gade and Rubinstein. Those pupils will rarely have an opportunity of hearing any of the great pianists play the F Major Sonata. They will never hear other pieces from the concert platform. A teacher notifies me that a certain pupil is having difficulties with certain music. Very often three-quarters of the obstinate difficulties are traceable to a lack of definite mental conception on the part of the student. To-morrow I shall play the pieces I have mentioned, first, in order that they may be heard in their entirety, and, so to speak, from a point of perspective. Then I shall explain their particular characteristics and their inherent difficulties of execution and interpretation. It is my experience that it materially helps rather than hinders pupils in self-expression to put before them definite mental concepts. They form their own interests and opinions the more quickly.

"Let us consider further the question of the private teacher and the individual pupil. I have said that it is necessary to reach the large public far more than the limited class who can afford music as a luxury. This large middle class must be at the root of a nation's musical growth. You must know that in America these people are exceptionally intelligent and ambitious, quick

to know and grasp an opportunity. If you are not acquainted with this side of musical teaching you would be very much surprised to listen to some of our applications for lessons. A great majority of this public know exactly what they want and why they want it, and before all things their intentions are practical.

Advantages of Class Work

"The problem is to employ the best teachers and pay them adequately for their services, at the same time furnishing instruction of the requisite standard to those who cannot pay high prices. The solution of the matter lies largely in class work, where all work shoulder to shoulder, and at equal advantage. The work in class, of course, can be made to be of no value whatever by inadequate methods, or it can become invaluable to both teacher and pupils. I will enumerate one or two of the advantageous features. For one thing, in a well conducted class the interest of every child can be sustained and stimulated to the utmost, from the first moment to the last. Class work, which permits of one pupil dreaming by the window while another is being taught is not class work at all. It is simply individual instruction of a highly inferior variety. The exercises should keep every one busy every moment of the period, should prove interesting to the young children and make for friendly rivalry and competition and maintain throughout the interest and alertness of every mind in the room. And then there is no quicker or more infallible method of discovering the endowments and the deficiencies of each individual. A teacher, we will say, institutes an exercise in rhythm. Some of our most elementary exercises do not consist of playing at all, but, for instance, in having a group of children clap a rhythm with their hands or sing the same. In one-half hour at that sort of work a child who is deficient in rhythmic sense is sure to be discovered. The same thing occurs in the other classes. There is no more thorough sifting process. There is no better opportunity of ascertaining the ability and the individuality of each pupil. I wish that you would come and watch one or two of our classes at work. Perhaps most of us think that our ideas are the right ones. I am anxious to risk a demonstration!

"Then there is another thing—and this will be another answer to your doubts of the efficacy of an established system. Before I severed my connections with other excellent institutions I had thought for a long time of establishing my own school, because I believed in the first place that no manner of music teaching could be completely efficacious unless conducted consistently toward a given point. An institution such as ours would have to be controlled and directed by one individual, with others about him working in harmony with his ideas. Otherwise the story of the cooks and the broth. I do not mean by this that the individuality of one person should rule everything and every one under him; I mean that the ideas of a number of skilled instructors should be intelligently and harmoniously contributed toward one purpose. There should be no waste of energy in pulling in different directions. There should be no time lost or no mental chaos established by ill-organized activity. I think it necessary that I should be acquainted personally with the progress of each pupil in my school, and the precise quality of his or her work; I think it best for him as well as for me that he should profit by the work of others than myself. If our attendance were very much larger

this would not be easy, and if it were smaller there would not be so much opportunity for the pupil. Therefore we have found it advisable to dwell more and more upon quality and less on quantity as the seasons have gone by. We do not feel it well for every one to follow music as a profession, while we are anxious that as far as they go they shall represent the school fairly. Let them learn a little, but well. We are in no hurry to turn out graduates. We enroll each season about 100 new pupils. We graduate twelve. There are from six to seven hundred students each year. Many get to a certain point and stop. Many turn to other things. Girls, you know, will get married! The classes become smaller as the pupils advance, and as they dwindle in size they converge toward personal instruction from myself. My brother, Reinhold Faelten, and my sister-in-law, Mrs. Reinhold Faelten, assist me as the heads of several departments. Mrs. Faelten is especially fortunate in her work with children and superintends the normal department, while my brother has charge of the theoretical departments. The farther the pupil goes, the nearer he comes to me, and long before he enters my room for his lessons I am in close touch with what he is doing. The foundation being secure, I have the pleasure of finishing the work.

Practical Experience for Normal Students

"In normal training we give our students as much practical experience as possible before they leave the school. All the theories in the world will not result in success. There must be the executive ability, the power of transforming ideas into deeds, as much acquaintance with human nature as possible, especially child nature. The teachers, having passed certain requirements, commence to coach pupils in my presence.

"Then there are the weekly recitals. We give these recitals less with an object of preparing the pupils for virtuoso appearances than to teach concentration and self-control in the presence of an audience. I do not believe in too many virtuosos anyhow. We want a musical community, not a community of acting musicians. But if a student has taken lessons for some time he should be able, at least, to sit down at the instrument without trepidation and play to his friends. And should a teacher not be able to play to his pupils?"

"What about nervousness?"

"Nervousness usually means, 'I don't know exactly what I am going to do or how I am going to do it.' To the performer who is really prepared and aware of it, nervousness is seldom going to be an unconquerable drawback. It is when there is a lack of concentration and clear mental thinking, or when bad technical habits have been formed that nervousness spells disaster. And the habits that we have to correct! On these occasions I insist on memorizing, and I go over with the pupils what they have to play at least three times before the concert. I cannot say that I believe complete concentration and conviction in performance of solo pieces is possible when the performer is obliged to read notes. The process takes up a certain fraction of energy and concentration which cannot be replaced. Occasionally there arrives a pupil whose musical memory it is impossible to quicken, and then I do not insist upon it. The effort of memorizing becomes a waste of energy and unprofitable alike for student and teacher. But I do

[Continued on page 16]

HENRY RUSSELL'S NOTABLE SERVICE FOR OPERATIC BOSTON

His Re-engagement as Director Follows a Career of Remarkable Attainments in the Musical Field—How a Chance Meeting with Eben Jordan Resulted in Establishing a New Permanent Opera Company.

Bureau of Musical America,
No. 120 Boylston Street,
Boston, February 26, 1912.

HENRY RUSSELL, recently re-engaged for a period of three years as director of the Boston Opera Company, occupies a unique position in the operatic world of the present day. Unlike practically every other director of opera who has stepped into a running institution and carried on the work of a predecessor, Mr. Russell has brought into life and developed into sturdy, robust growth an entirely new member of the world's operatic family. He has been untiring in this work, and his efforts have borne the well deserved fruits of faithful endeavor. Boston has to-day an opera company of surpassing merit, one which ranks among the very first and one of which this city of culture and art may well be proud.

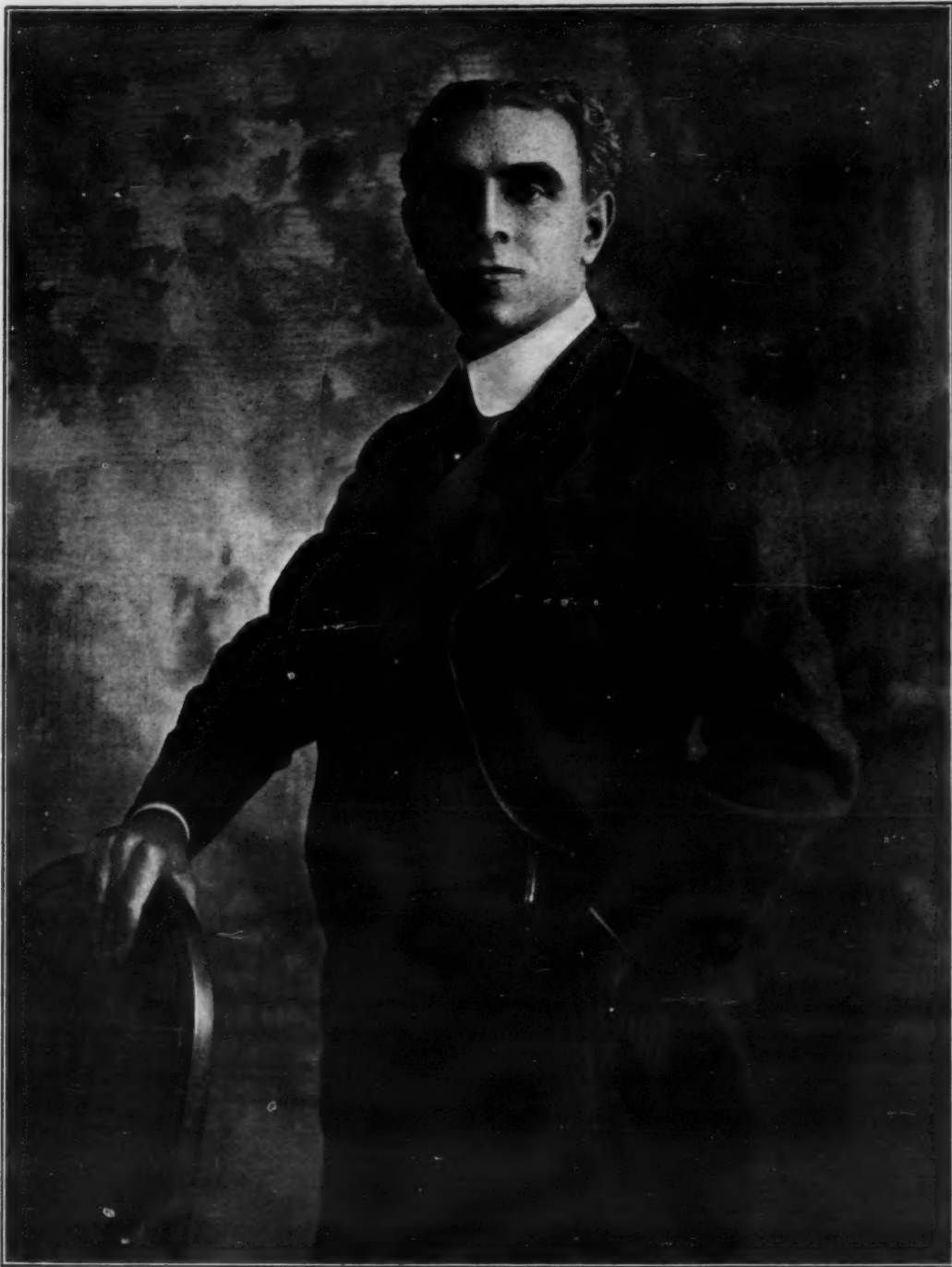
Mr. Russell's career and development of operatic enterprises is of interest. The Boston Opera, now a permanent institution, is a direct outcome of Mr. Russell's efforts with the San Carlo Opera Company, which marked the first important operatic movement of a national character in this country outside of the Metropolitan.

To the chance meeting of Mr. Russell and Eben D. Jordan, Boston's well-known patron of music, when the San Carlo Opera Company were rehearsing in Jordan Hall in 1907 may be traced the beginning of the Boston Opera Company. Mr. Russell suggested to Mr. Jordan that if the stage of Jordan Hall was enlarged about 30 feet in depth it would be possible to give operatic performances there successfully. Mr. Jordan was immediately taken with the idea, and from this discussion one thing led to another until the project of permanent opera for Boston was evolved.

When the financial panic of 1907 came, in which the Knickerbocker Trust Company of New York, in which most of Mr. Russell's funds were deposited, failed, Mr. Jordan came forward with his support and made possible this second season of the San Carlo Company.

It is to Mr. Jordan and Lord Grimthorpe of London that Mr. Russell gives full credit for his operatic career. Lord Grimthorpe backed Mr. Russell financially in his operatic operations in Europe.

In retrospect it is interesting to note how it happened that Mr. Russell first became connected with operatic matters. He was in the midst of his success as a teacher of singing in London when Miss Nielsen came to Europe to sing in comic opera. Consuelo, Duchess of Manchester,



Henry Russell, Director of the Boston Opera Co.

a personal friend of Mr. Russell's, asked him to hear Miss Nielsen. It seemed to him that the young singer was wasting her voice in light opera and he offered to give her instruction.

In 1905 Mr. Russell accepted an engagement for a season of opera at Covent Garden, bringing out Miss Nielsen in "La Bohème" and "Rigoletto" with Caruso and other prominent artists in the casts. He engaged Campanini as conductor, this being the first time this talented man had conducted outside of Italy, and he also had as members of the company Sammarco, Amato, Bonci, Anselmi.

The first tour of America of the San Carlo Company began in 1906. Mme. Nordica was a member of the company and she proved a good friend to Mr. Russell, as did also her husband, who gave substantial financial support to the venture. This was the first time an opera company had attempted a tour of the great North-

west. The tour took the company twice from coast to coast.

The task of organizing and developing an opera company of the size of the Boston company and the giving of a long season with the repertoire, which was undertaken the first season was of herculean proportions, and in addition to this a tour of the principal cities of the East and Middle West, including Chicago, was successfully accomplished. The following season the repertoire was extended and more prominent artists were added, and this season the company shows the effects of still further development and progress. Opera has been given in all four schools, the French, German, Italian and English. Mr. Russell hints at further additions to the repertoire next season and in the years to come and the engagement of new singers, with the return of many of those who have become such prime favorites with Boston music lovers. D. L. L.

"Songs of the Child World"

Charles C. Washburn, the American baritone, appeared in two recitals at Columbus, Ga., on February 13, with Thomas W. Musgrove as his accompanist. Mr. Washburn's "Songs of the Child World" especially appealed to the audience. A feature of both programs was the excellent accompaniments of Mr. Musgrove, who also contributed some piano solos in the evening recital. On the following day the two artists appeared at Valdosta, Ga., where Mr. Washburn gave a vocal program, and Mr. Musgrove offered an organ recital, featuring one of his own compositions, a Pastorale in F.

Sails for Study with King Clark

Helen Royton, who has been the prima donna of several of the leading comic operas in this country during the last few years, sailed this week for Germany on the *George Washington*. Her object in going abroad is to have her voice cultivated for grand opera. She will take a course of vocal instruction under King Clark in Berlin.

Raymond O'Brien, a sixteen-year-old boy of Appleton, Wis., shows promise as a composer and writer of lyrics. Two of his songs have been published and a third will probably be used by Blanche Ring, the musical comedy star, who on the occasion of her last visit to Appleton sang O'Brien's "A flight in an Airship," with much success.

ST. LOUIS CONCERT ENDS IN A RIOT

Director Zach Couldn't Quell Tumult That Followed De Pachmann's Critics

ST. LOUIS, Feb. 24.—The Symphony concert here to-night ended very abruptly in what might be termed a "social riot." It was occasioned by the continued applause and shouting for Vladimir De Pachmann, who had followed the Chopin Concerto with an encore and again had responded twice after his group of three pieces. Mr. Zach took his stand for the last number amid a pandemonium, expecting that within a few minutes the excitement would cease. But it did not. De Pachmann had been particularly ludicrous in his actions and the audience seemingly wanted much more.

Director Zach started the next number, but directed the orchestra for only a few bars, and then hastily threw down his baton and dismissed the men from the stage. Part of the audience realized the situation and hissed the applauding section in an endeavor to control the situation. But this had the effect of merely adding to the tumult.

Mr. Zach was seen immediately after the concert, at his hotel, by a representative of MUSICAL AMERICA. "The audience did not want to hear De Pachmann play," he said; "it wanted to see his monkeyshines. It was regular vaudeville, the way he jumped up and down, continually talking to the orchestra and audience and beating time during the idle moments in the concerto. Certainly he was allowed to play enough. We were not giving a recital and the dignity of the Symphony concert certainly should not have been disturbed."

Manager Condon was also much perturbed over the action of the audience. Mr. De Pachmann was in a rage and was not seen after the concert. H. W. C.

TWO PIANISTS SOLOISTS WITH THOMAS ORCHESTRA

Local Artists Featured in Twentieth of Conductor Stock's Programs, Playing Mozart Concerto

CHICAGO, Feb. 26.—The twentieth program of the Theodore Thomas Orchestra featured Saint-Saëns's Symphony No. 3 and compositions by Handel, Bach and Mozart last week in Orchestra Hall and possessed added interest in the appearance of two young Chicago pianists, Priscilla Carver and Hazel Everingham, who gave piano duos in a fashion that won the most enthusiastic endorsement of the audience.

The program opened with an overture by Handel, possibly in recognition of the fact that this master was born just 227 years ago. It was given in an arrangement by Dr. Franz Wüllner, father of the *lieder* singer. In its present form it is not a particularly inspiring affair. It was followed by Bach's B Minor Suite, one of the finest and most expressive of his writing. An important incident of this composition is that it gives particular prominence to the flute, and Alfred Quensel, the first flutist of the Chicago organization, did his share of the work with admirable quality of tone and eloquent virtuosity.

Mozart's Piano Concerto in E Flat Major for four hands and orchestra was the nearest approach to a novelty on the program. Miss Carver and Miss Everingham are pianists of sympathetic appreciation, who had evidently studied the work in hand with the greatest possible care, and Director Stock assisted them with the best of results. The fluency of the pianists' technic and the quality of their tone was as good as their work was painstaking, and the audience, one of the largest of the season, approved the performance heartily.

The entire second half of the program was occupied by the Saint-Saëns Symphony, a work that was given here some fifteen years ago under Theodore Thomas, and a work that is somewhat unusual, in that it includes piano for four hands and also an organ in the score. Though written more than a quarter of a century ago it still has charms. The pianists did their parts well and Wilhelm Middleschulte gave a sterling reading of the organ part. C. E. N.

Southern Tour for Leon Rice

Leon Rice will begin a tour of the Southern cities immediately following his Eastern engagements in and around New York. Mr. Rice has completely recovered from his recent indisposition.

New York Soloists Contribute to Success of Syracuse Oratorio

SYRACUSE, Feb. 22.—Marie Stoddart, soprano; Rose Bryant, mezzo-soprano; Paul Althouse, tenor, and Dr. Carl E. Dufft, baritone, of New York, assisted the choir of St. John's Roman Catholic Church and orchestra yesterday in one of the best presentations of Verdi's "Requiem" ever heard in this city. The large augmented choir had been carefully trained by Prof. J. Bert Curley, the organist. "Libera Me," sung by Miss Stoddart, showed her fine voice at its best, and Dr. Dufft's singing in the "Confutatis" was brilliant. The fine work of Miss Bryant and Mr. Althouse also contributed in a high degree to the great success of the performance.

Composer to Conduct New "Quo Vadis?" in New York

The oratorio, "Quo Vadis?" by Felix Nowowiejski, will be presented by the Catholic Oratorio Society, in Carnegie Hall, New York, on March 17. The performance will be conducted by the composer, who is coming to America especially for the purpose.

The Francke-Dimietrieff Suit

Statements were published in New York last week to the effect that J. E. Francke, the manager, had begun suit against Mme. Dimietrieff, the Russian soprano, for not appearing under his management, follow-

ing her tour as soloist with the Russian Symphony Orchestra. It now appears that the suit is based upon balances due on a New York recital, commission on concerts, cost of postage, circulars, etc., and some other small matters. Mme. Dimietrieff, on the other hand, maintains that since she has not been paid for the last three and a half weeks of her tour with the Russian Orchestra, of which Mr. Francke was the agent, the accounts balance and there is nothing due.

Large Brooklyn Audience for Kubelik

An audience of considerable size greeted Kubelik on his return engagement in the Brooklyn Academy of Music last week. The violinist did his best work in the Gavotte from the Bach Sonata. The first movement of the Tchaikowsky Concerto, which opened the program, was also an offering of solidity, along with the Saint-Saëns "Havannaise." The Dvorak "Humoresque" received an interpretation full of varied and sharply defined contrasts, and shared honors for popularity with the Bach G String Aria. The only offering from Paganini was the "Campanella," which closed the program and which again enlisted the excellent assistance of Ludwig Schwab at the piano. N. DE V.

Gustave L. Becker, the pianist, played selections from Grieg's "Peer Gynt" music to accompany a dramatic reading of Ibsen's work by Edith Cline Ford at the Waldorf-Astoria, New York, on February 23.

There is an apparent discrepancy at this point.

The pages are either missing or the pagination is incorrect.

The filming is recorded as the book is found in the collections.



Dear MUSICAL AMERICA:

Inner musical circles are trembling with excitement over reports of various scandals which deal with noted artists, and which range all the way from a flight to Europe to the likelihood of a shooting match at a prominent hotel. I tell you of these things because it is well, now and then, to give the public some idea of what a tremendous strain there is upon managers and artists, and how this strain at times causes nervous breakdowns and how much sympathy, therefore, we should have with those who appear to amuse, entertain and instruct us and whose lives we so often misjudge because, apparently, everything is *couleur de rose* behind the foot-lights.

Frederic Shipman, an able, conscientious and reliable manager, who has directed the tours of Nordica and other prominent artists, mourns the sudden flight to Europe of Emma Eames and her married affinity, Signor Gogorza, known to some as Signor Gorgonzola!

This flight, which was absolutely unknown to the manager until after it had happened, was precipitated by the failure of the concert tour of these eminent artists, which they had recently undertaken, through the East.

Mr. Shipman mourns not alone because he has lost a great deal of money, which he had hoped to recoup in the West, but because of the liability he has incurred by making engagements for these artists for a number of concerts which they will not now carry out.

The failure of Mme. Eames, which may probably end her artistic career in this country, which will be generally regretted by her large number of friends, is said to have been largely caused by the antagonism of the puritanical and clerical element in New England, which was arrayed against her not so much because she had secured a divorce from her former husband, the sculptor Story, but because she had taken Signor Gogorza from the wife who had tended him and worked for him for years. Others say that Madame expects the Stork to pay her a visit. Anyway, the fact remains that one of the greatest singers this country ever had has fled and probably may never return.

The next item which is disturbing affairs musical relates to three artists of the Metropolitan—two gentlemen and a lady of the highest prominence, socially and artistically. The two gentlemen are said to have threatened to blow one another off the earth, owing to the discovery by one, who had long been the lady's faithful cavalier, that he had been supplanted in her affections by the other.

The manager of the hotel is said to be in despair lest the scandal should get out, while the manager of the opera company is at his wits' end to know what will happen to him should there be bloodshed and two of the most important members of his company be put not only *hors de combat* but *hors de chant*, particularly as one of the two is the mainstay of the entire season.

Last comes the sudden disappearance of a certain Mr. Edward S. Brown, a musical manager who had been put forward of late with enthusiastic endorsement by a certain musical sheet, over family and other troubles. Mr. Brown is reported to have collected a number of thousands of dollars from confiding artists for concerts and other engagements which did not materialize.

So here is a pretty kettle of fish to fry, to show how the artistic world, which smiles before you, receives flowers and applause and which meets you so graciously

at every turn in public or in private, is, if the curtain were pulled aside and the truth be told, torn to pieces by jealousies, animosities, intrigues, troubles with managers, parasites, blackmailing newspapers, as always was and always will be because these poor people are all striving for that uncertain thing—the favor of the public!

There was one detail in Mme. Alda's tender, beautiful and poetic impersonation of *Desdemona* in "Otello" last week which rather mystified me. I cannot quite see why the gentle wife of the Moor goes to bed with high-heeled slippers on, and I have never read in any medieval chronicle of such being the custom of the times. But perhaps the fated *Desdemona* had a prophetic soul, realized she would soon be obliged to be up and about before morning and so wished to be prepared for the emergency. Perhaps she wears them so as to stack up, physically, to her artistic height, which has never been accorded its rightful due by the critics in New York, with some notable and distinguished exceptions. Her success in concert before critical audiences in leading cities all over the country proves that it is only a question of time when she will get her chance and be appreciated as she should be in New York. Meanwhile I hear that she has just closed a most excellent contract with one of our leading managers for next season.

Frankly, I do not think most of the critics did justice to Andreas Dippel's presentation of Massenet's *Cendrillon* on Tuesday of last week. I will admit that much of the music was of a light character, yet some of it was certainly pleasing. Some, indeed, was of a high order, and as for the orchestration surely that was in itself sufficient to appeal to music lovers.

The story, of course, as you know, follows, in the main, the familiar fairy-tale. But I speak of the presentation. The comedy scenes were well brought out by Mme. Berat and Mons. Dufranne and other members of the cast.

Maggie Teyte made a charming *Cinderella*, and if she did not rise to astonishing heights vocally, she gave a most pleasing and acceptable performance.

Mme. Dufau, as the fairy, was excellent, and, we may say what we like, Mary Garden, as *Prince Charming*, gave a presentation which, if it was open to criticism by the captious, was, taken all in all, wholly in the spirit of the piece, graceful and poetic. Vocally it must have disappointed a good many of her detractors, because she certainly *did sing* several of the passages beautifully.

There is a friend of mine, a worthy surgeon, profound in ability as he is rotund of person, who, before Mary Garden appeared in the second act, informed me that he was sitting up in the dress circle, and if I saw some stout body fall from that giddy height into the parquet it would be because Mary Garden had sung a single sustained note!

Well, she sang a good many—but I did not see my friend fly through the air!

At any rate, Mary Garden may be happy just so long as she manages to divide the musical world into Mary Gardeners and Anti-Mary Gardeners, and so will be in the mind as well as in a good many hearts. Certainly she will continue to draw money at the box office, which is, after all, the real test.

The costumes and the *mise-en-scène* did Mr. Dippel the highest credit. He should, if possible, repeat the performance at a *matinée*, so as to give the children of music lovers a chance to come and see one of the most beautiful and poetic presentations of a fairy-tale I have ever witnessed.

Perhaps, however, that is impossible, as Maggie Teyte has left for Europe with her robustious young husband, who differs from other artists' husbands in that, instead of showing people who annoy his wife or him out by the door, he claims that he throws them all out, as I told you before—by the window!

Some of the critics of the great dailies seem to be of the opinion that Maurice Renaud, the distinguished baritone, who makes up for his vocal shortcomings by his wonderful art, ought to be a member of the Metropolitan Opera Company, and so one of them, the other day, is said to have put it squarely up to Mr. Gatti-Casazza and to have intimated that if Mr. Renaud were not engaged and something were not done in the way of the production of French opera there would be trouble.

As there seems to be a general disposition, when such things happen to credit our dear friend Henry Meltzer with being the party interested, let me say right now it was not Henry!

Mr. Gatti is said to have responded with his stereotyped:

"Je n'en sais rien!"

Which you may interpret into the vernacular as "Nothing doing!" or "I don't think there will be anything doing" or "I cannot tell!"

Poor Signor Gatti! Can you imagine what the life of that man must be, with all the various propositions that are made to him and demands that are made upon him?

To begin with, there are the enthusiastic friends of certain artists who claim that these artists do not get sufficient appearances, which is not Mr. Gatti's fault, hampered as he is with contracts which he has not made, and others which, perhaps, he would not have made except under pressure. His trouble is how to employ his leading singers so as to give them the number of performances contracted for. He has made a brave effort to work out some of the contracts which were left, as a legacy, from the time when Andreas Dippel had his great scheme of operatic expansion, which was to cover most of the leading cities in the country.

The man has certainly done the best he could! I do not pretend to be an apologist for him, but any one who knows the actual condition of affairs at the Metropolitan will not wonder why Putnam Griswold, for instance, does not sing more often, why Mr. Hensel has not appeared more often, and why certain artists are apparently pushed forward by what seems to be some unseen influence, when the plain truth is that contracts are being worked out in the best way possible, which necessarily, for the time being, at least, relegates some to the rear.

I think it was Mr. Apthorp of Boston who once described one of the features of usefulness of the harmless, necessary piano as its "ability to carry on top of it anything from a bonnet to an ice cream-freezer." I have also heard of one of these much-suffering instruments being used as a sort of downy couch by an African cannibal chief after he had removed its hammers and wires. But apparently the piano's sphere of domestic usefulness is even more extensive, for I have just been brought face to face with an advertisement which heralded "a room nicely furnished; piano, well heated with hot and cold water."

Some new-fangled device for the benefit of the impecunious musician or music student, I take it, offering simultaneously the attractions of a piano, a bath tub and a sitting room.

Those who know nothing more about Palestrina than that he was a good and pious old soul who wrote intricately contrapuntal things for the benefit of the church, and those who remember their musical history well enough to remember more, can still learn something they never suspected if they will peep into Cecil Forsythe's new book called "Music and Nationalism."

"Between 1265 and 1325," according to the English and erudite Cecil, "the great political and artistic awakening in Italy produces Dante, Giotto and Boccaccio. She has, therefore, to take her opportunity of building up the first developed school of artistic music and in doing this she produces Palestrina, who died about two hundred years before he was born."

Of course you and I have heard of composers who "were born before their time," but the Palestrinian affair comes as something of a shock. Perhaps, though, Mr. Forsythe's meaning is subtly symbolic and proves him a believer in the theory of the transmigration of souls. At all events, if Palestrina's soul made its escape two centuries or more earlier than I was notified I feel that it is Mr. Forsythe's duty to give me particulars.

I have noticed that Mr. Stransky never fails to observe the "repeat" marks in all those symphonic movements that have them. Of course hundreds of other conductors do the same. Mr. Fiedler did it when he played a Schumann symphony at the Boston Symphony concert lately. Personally I do not see the use of persisting in this practice at the present day except in the very short classical symphonies of Haydn and Mozart, for it merely takes up time and is really nothing more than a concession to an antiquated convention. In the eighteenth and early nineteenth cen-

turies, you know, composers seem to have thought that their audiences were a trifle dense, and so, to make absolutely sure of familiarizing them with the themes of a movement, they had the first section played over twice. Be the intelligence of our audiences of the present what it may, I still think this process of repetition an idle one.

Of course, I should not be surprised if such an opinion brought the wrath of "orthodox" musicians down on my head and I shall probably be accused of irreverence for musical "form."

There fell into my clutches a few days ago one of those pocket orchestral scores for which the Sonzogno of Milan stand sponsors. The distinguishing feature of these scores is, as you may know, that the customary complicated method of notation is abandoned, the whole thing being written in only the two clefs familiar to the layman, and the actual sounds of the transposing instruments being given to save the reader the necessity of a series of mental gymnastics. Personally I look upon such methods of simplification with favor, even though a number of musicians seem, therefore, to regard the state of my mentality as distinctly debatable. I have been solemnly assured that the whole scheme is idiotic, since in this new guise "a score doesn't look like a real score at all."

But the detail I wanted to point out particularly was the little preface these scores bear and which is written in Italian, German, French and English. The good soul who did the thing into English must have thought he had to do with an opera libretto. So under the caption "Advertisement" (that is what has become of the Italian "avvertenza," which you and I would have translated as plain, unpretentious "notice") he informs us with solemn gravity that "the tonality of the transposing instruments marked in parenthesis is the same that the author noted originally, notwithstanding no notice will be taken of the accidents such instruments bear in nature. In this manner," continues the delectable annotator, "the reading of orchestra partitures will be made very easy!"

Well, I suppose all this is the result of the law of compensation. If the Sonzogno succeed in the laudable task of simplifying scores they will atone for it by complicating the language. At the same time I think it quite as easy to read a *partitura* done in the old-fashioned way as to decipher such specimens of English à la Milanese.

The other day the confraternity were discussing why it was that some musicians of unquestioned ability and popularity only got so far and never any further.

"Look at Nahan Franko!" said one; "he belongs to a musical family; his sister is a fine violinist, his brother Sam is an excellent musician and conductor, he himself is a fine conductor, was for many years the concertmaster at the Metropolitan, where he had trouble, however, of which I prefer not to speak. He is popular in society, has a splendid engagement at the Plaza Hotel, and makes an income which some say is as much as \$40,000 a year—and yet, with all that, he is comparatively not as well known as his brother Sam, and outside a certain musical and social circle in New York, we may say he is not known at all—certainly he is not known over the country, though I have heard that he at one time meditated a transcontinental tour with an orchestra of a hundred and soloists of the first rank."

Somebody said that the real sphere of Mr. Franko's activities was not music, but Wall Street. This was contradicted and it was said that Mr. Franko was so absorbed in his work that, with that and having to make himself amiable to the ladies of high society, it did not leave him time even to eat and sleep.

Anyway, the case is interesting because it applies to so many men as well as women of talent in the musical world who seem to get so far and never get any further.

Is it the fault of the public? Is it the fault of the press?—is it, perhaps, their own fault?

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"JEWELS OF THE MADONNA" POSTPONED

But Chicago Company's Tuesday Performance at Metropolitan of Wolf-Ferrari's Enchanting "Secret of Suzanne" and Massenet's Exquisite "Jongleur de Notre Dame" More than Atones for the Disappointment

BECAUSE Mr. Sammarco had the ill luck to succumb to the prevalent epidemic of colds it was announced last Tuesday morning that the first New York production of Wolf-Ferrari's "Jewels of the Madonna," which was to have been given by the Chicago Opera Company that evening, had been deferred a week. Whatever disappointment may have been experienced at this enforced change of plans must surely have been palliated by the offering which was substituted—a double bill, consisting of Wolf-Ferrari's "Secret of Suzanne" and Massenet's "Jongleur de Notre Dame"—a double bill fit for the gods! Indeed, it was by no means certain that some did not actually welcome the change, for many opera-goers have long been hungering for Massenet's transporting little "miracle opera," a work which grips the affections and emotions of the hearer more relentlessly on every hearing. Although there were somewhat fewer standees than there had been for the previous two weeks at these performances, the house was very well filled and the applause was ardent and spontaneous from one end of the evening to the other.

If the enchanting little Wolf-Ferrari intermezzo conveyed any particularly strong new impression it was the fact of its immense superiority over the more ambitious "Donne Curieuse." Its humor is throughout pointed and effervescent, without ever sinking to puerility, as is the case in the longer opera; and its brevity lends but zest to this humor. There is more genuine *esprit* in five minutes of "Suzanne" than in two hours of "Le Donne," and renewed acquaintance with its music also proves the greater worth of the shorter score. It is at all times a bubbling little spring of delightful melody—which "Le Donne" is assuredly not—and it far excels it in point of musical humor. Its harmonies and instrumental combinations are richer, more subtle and complex. What is there in "Le Donne," for example, comparable to the super-dainty cigarette song, with its airy flute chromatics, so like "L'Après-midi d'un Faune"?

The audience laughed long and loud over the comedy of the piece and enjoyed it as much as it could be enjoyed without an understanding of every word of the text. Carolina White, as *Suzanne*, confirmed all of last year's impressions. She was both winsome and beautiful, and she sang altogether delightfully, but for a few lapses from the pitch. A newcomer, Alfredo Costa, sang *Count Gil*. He acted capably, disclosed a baritone voice of remarkably fine quality, resonant and skilfully handled, though not of the heaviest texture. Francesco Daddi's pantomime as the *Servant* was refreshingly funny, and the audience was in high spirits whenever he made his appearance. Ettore Perosio conducted well, on the whole, and did not slight the charming nuances of the orchestral score. The noise of latecomers unhappily marred a large portion of the opera.

As for the "Jongleur," it was also greeted with the utmost cordiality and warmth. Mature deliberation induces one strongly to regard this as Massenet's crowning effort. Certain it is that he has produced nothing of more absolute sincerity, profound or more appealing in poetic content, continuity of musical inspiration, coherence, or flawless symmetry of structure. In the devoutness of its mystical spirit it is a miniature "Parsifal." In its exquisitely simple and unpretentious manner it fulfills the Aristotelian requisites of tragedy—to elevate and purify the

emotions. To the musician the score is a veritable little jewel casket, beautifully chased and filled with sparkling gems. It is the workmanship of a master musical goldsmith. The manner in which the composer has reproduced archaic atmosphere would alone suffice to stamp the opera as a creation of the purest genius, though indeed the elements that further warrant it this distinction are numerous.

Of course, the Juggler was Mary Gar-



—Photo copyright, 1908, by Aimé Dupont.
Mary Garden, as "Jean," the Juggler, in Massenet's "Jongleur de Notre Dame"

den and, of course, the homely and jovial *Boniface* was Mr. Renaud. Miss Garden was, as usual, alternately humorous and pathetic, and made a touchingly forlorn picture as the *Juggler* is roughly handled by the crowd in the first scene. Mr. Renaud's delivery of the "Legend of the Sage Bush" remains one of the miracles of operatic art. One wishes there were some manner of recording photographically every shade of his facial expression during this number. Mr. Dufranne, as the *Prior*, gave of his best, while Messrs. Warnery, Huberdeau and Crabbé filled the rôles of the *Poet, Painter and Musical Monks* to good purpose. Mr. Campanini permitted none of the orchestral subtleties to pass unnoted.

H. F. P.

Mme. Fremstad Makes Brooklyn "Tosca" Notable

Last week's Brooklyn opera brought Toscanini to the Academy of Music in command of the Metropolitan forces, with a splendid presentation of "Tosca," with Fremstad, Martin and Amato at the head of the cast. The *Tosca* of Mme. Fremstad was one of striking individuality and took the audience by storm. Martin developed greatly under the stimulus of her presence, and his work was characterized by many sterling qualities. Amato was in fine voice and made a striking villain. Toscanini was—Toscanini!

N. DE V.

Lectures on Wagner's Opera in Long Branch

LONG BRANCH, N. J., Feb. 27.—A lecture on "Parsifal" on February 26 closed an interesting series of talks on the operas of Richard Wagner by Professor Frederick K. Ball before the Long Branch Music Study Club. The course included "The Flying Dutchman," "Tannhäuser," "Die Meistersinger," "Tristan und Isolde," "The Nibelungen Ring" and "Parsifal."

Earle La Ross in Easton Recital

Earle La Ross played a number of Chopin pieces at a recent educational re-

cital at the high school of Easton, Pa. The Chopin afternoon was one of a series devoted to the work of various composers, and several essays on the Polish master were read by pupils of the school. Mr. La Ross illustrated these with a variety of selections which included the Ballade, op. 47, and the Polonaise, op. 53.

YVONNE DE TREVILLE IN FRENCH SONG RECITAL

American Soprano's Voice Reveals Qualities of Unmistakable Charm—Her Second New York Appearance

Yvonne de Treville, the American coloratura soprano, whose first New York appearance after a ten years' absence took place only a few weeks ago, was heard in a song recital in Carnegie Hall last Tuesday afternoon. Her program, which consisted entirely of French numbers, was as follows:

Rameau (1683-1764)—Recit et Air de la Folie de "Platée"; Lullu (1633-1687)—Menuet Chanté; Grétry (1741-1813)—Ariette des "Deux Auteurs"; Garat (1764-1823)—"Dans le Printemps de mes Années"; Benjamin Godard (1849-1895)—Air de L'opéra de "Le Tasse" (symphonie dramatique); George Bizet (1838-1875)—"Vieille Chanson"; César Franck (1822-1890)—"La Procession"; Leo Delibes (1836-1891)—Fabliau du Moulin de "Jean de Nivelle"; Camille Saint-Saëns—Thème Varié; Jules Massenet "Amoureuse"; Claude Debussy—"Les Cloches"; Reynaldo Hahn—"Trois Jours de Vendange"; Charles M. Widor—Chanson du Mousse de "Maitre Ambros."

Miss de Treville created a more pleasing impression from the purely vocal standpoint than she did at her recent appearance with orchestra. This was particularly true in passages of pure cantabile, in which her production seemed smoother and more even than in coloratura. Her voice has qualities of unmistakable charm, though it is capable of no great emotional range or wealth of color. Her interpretations are accordingly marked by a certain monotony of style, though this may well have been due last Tuesday to the lack of wide variety in the character of her offerings. She sang Bizet's "Vieille Chanson" fairly well and Delibes's "Fabliau du Moulin" with some brilliancy of florid execution. She did not altogether sound the profundity and emotional breadth of Franck's "La Procession," however. Miss de Treville's enunciation is excellent. She was warmly received and added four encores at the close of the program. André Benoist accompanied with finished artistry.

In the midst of the recital some excitement was caused by a woman who was suddenly seized with a fit of hysterics, but Miss de Treville continued her singing undisturbed by the outcries.

H. F. P.

A Good Word from Henry T. Fleck

NORMAL COLLEGE OF THE CITY OF NEW YORK,
Park avenue and Sixty-eighth street,
Department of Music,
February 19, 1912.

Editor MUSICAL AMERICA:

Allow me to thank you for the fine account in last week's issue of an interview I had with that clever writer, Mr. Kenneth Clark.

I am deeply grateful, but I wish especially to tell you how much I admire the progressive spirit of your excellent paper. It was easy to see that the end you had in view was to further the interests of the great movement for high-class music with the people, rather than to exploit anything or anybody of a personal nature.

Your policy seems to be constructive, not destructive; to build up, rather than tear down; to encourage and support where others belittle and abuse. For years I have read your able and fearless paper, but have never had the pleasure of meeting you personally, nor have I known any member of your staff. In view of this, you are all the more entitled to special commendation for your sympathetic and substantial support of good music for the people at large. I remain,

Very truly yours,
(Signed) HENRY T. FLECK.

Victoria Boshko's Recital

Victoria Boshko, a young American pianist, who studied with Richard Burmeister and Harold Bauer, gave a recital at Rumford Hall, New York, on February 27, before an audience which filled the auditorium. Miss Boshko played with considerable dynamic power and overcame the various technical difficulties with apparent ease. She played the Beethoven Sonata "Appassionata" spiritedly, but her best impression was made in a set of Chopin pieces, of which the F Major Prelude had to be repeated. At the close of this group Miss Boshko gave Chopin's E Flat Nocturne as an encore, after which the ushers were kept busy carrying flowers to the young artist.

KITTY CHEATHAM'S DELICIOUS HUMOR

A Special New York Audience Rejoices in It as Revealed in Characteristic Program

Kitty Cheatham gave an afternoon of songs and recitations at the Waldorf-Astoria on February 27, delighting an audience composed of the members of the Imperial Order Daughters of the British Empire and their friends.

Wisely suiting her program to the adult nature of this special audience, Miss Cheatham interspersed her remarks with opinions on subjects which she does not treat so fully before an audience of children. She spoke of the elimination of triple time and the use of the pentatonic scale in the negro songs, which she considered real folk songs, along with the Indian melodies, and the ballads of Stephen C. Foster.

Miss Cheatham gained her accustomed success with "Practicing," depicting the boy who played his scales until his fingers were sore, lamenting "And every time I play my scales no better than before!" and Flora MacDonald skilfully brought out the humor of the piano accompaniment. In introducing this boy Miss Cheatham explained that his mother was one of those ultra-critical music-lovers who judged a singer carefully as to his "diaphragmatic commissions, laryngitic omissions, and nasal emissions."

Two old French songs were sung with excellent enunciation, and a translation from Coppée's "Butterflies" was recited most artistically. Other numbers made effective by the artist were a Christ-legend, "The Little Grey Lamb," Molly's "Punchinello," with Miss Cheatham's dramatic pathos; "When Malindy Sings," by Dunbar, and the "Plaint of the Little Bisque Doll," or "I've got a pain in my sawdust," with its suggestion of the "Funeral March of a Marionette." Miss Cheatham received the usual enthusiastic tributes to her charm and to her art.

MARGULIES TRIO'S CONCERT

Splendid Playing of Brahms Quartet Wins Hearty Applause

The third and last New York concert of the season of the Adele Margulies Trio was given last Tuesday evening, at Carnegie Lyceum. The hall was comfortably filled and the audience gave generous applause after each movement of all of the three numbers on the program.

Throughout, Miss Margulies was the dominating force, more conspicuously in the first and second numbers, a Trio in E Flat, op. 100, by Schubert, and a Sonata in D Major, op. 25, Goldmark, than in the last number, a Brahms Quartet in G Minor, op. 25, in which latter the ensemble was distinctly superior to that of the two preceding numbers. The Schubert Trio, a beautiful composition of itself, proved too much for the violin played by Leopold Lichtenberg and the cello played by Leo Schultz, both players failing to rise to the demands of the piece. Mr. Lichtenberg's best performance was in the Goldmark Sonata, which he played with Miss Margulies as accompanist.

The trio, augmented in the third number, the Brahms Quartet, by Joseph Kovarik with the viola, merited, and won, the greatest applause.

Evening of Chamber Music

An evening of chamber music was given at the New York College of Music, on February 27, by members of the faculty, before an audience which packed the college auditorium. The Grieg Sonata, op. 36, was given an artistic presentation by William Ebann and August Fraemcke. The same artists, with Alois Trnka, violinist, offered the Schubert B Flat Trio, and Mr. Trnka played the "Devil's Trill," by Tartini.

Henri La Bonté to Sing with Russian Symphony Orchestra

Henri La Bonté, the tenor, will be the soloist with the Russian Symphony Orchestra at Carnegie Hall on Saturday evening. Mr. La Bonté will sing the big tenor aria from Tschaikowsky's "Eugen Onegin."

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No. 120 Boylston Street,
Boston, February 26, 1912.

FELIX WEINGARTNER took his leave of his Boston Opera audiences for this season on Friday evening, the 23d. He had conducted "Aida" on Tuesday, "Tristan" on Wednesday, "Hänsel und Gretel" on Thursday and "Tristan" on Friday. There was again a fine audience at the Friday performance, and most significant was the fact that though there were some empty seats on the floor, the upper galleries were filled to capacity. There was ceaseless applause and even cheering after the second act. The various singers, Mme. Nordica alone, then Mr. Russell and Mr. Weingartner, then Mr. Weingartner by himself, came before the curtain. Mr. Weingartner was recalled repeatedly, presented with several wreaths, one of them from Mr. Russell, and was given every testimonial of the enthusiasm that his appearances had created.

The performance had a brilliancy worthy of the occasion, and the orchestra rose splendidly to the demands of the evening. The chief singers were Mme. Nordica, giving her best vocal performance of the season; Jacques-Urlius, likewise in excellent voice; Otto Goritz as a thoroughly efficient Kurwenal and, most wonderful, Margaret Matzenauer, singing for the first time in Boston as Brangäne. There may be other contraltos as great in the rôle, but are there? Mme. Matzenauer, as New York well knows, has a voice of almost incomparable amplitude and nobility of character; her personality is commanding and her stature such as to make her the fit impersonator of the sybil who is the voice of inexorable fate.

Mme. Nordica triumphed in each of her appearances as Isolde, and thousands of dollars were turned away at the box-office when definite announcement was made of her presence in the cast. When she sang on the 17th Mme. Nordica was loaded with flowers and her recalls were too numerous to catalogue. Her later appearances were a repetition of this success.

The entire performance of "Tristan" on each occasion was of a memorable description, and certainly one to whet the public appetite for Mr. Weingartner's return. He is not nearly so much a virtuoso conductor in opera as he is, or used to be, on the concert stage. The secret of his great appeal here has been that, in the first place, he knows his business to a degree equalled by few other living conductors; he is most eclectic in his tastes, receptive in his appreciation of music of all schools; he can control his men and make them his enthusiastic supporters. Mr. Weingartner is concerned to produce each opera, the direction of which he undertakes, as nearly as possible in the manner intended by the composer down to the smallest detail. He returns for two months next season, as does also Miss Marcel.

LHÉVINNE IN DETROIT

Stirring and Effective Program Played
by Eminent Pianist

DETROIT, Feb. 24.—Josef Lhévinne's recital on February 13 drew a large and appreciative audience. His program included Sonata, op. 101, Beethoven; "Auf Flügeln des Gesanges," Mendelssohn; "Il Contrabandista," Schumann-Tausig; "Carnaval," Schumann; Etude, B Minor, Impromptu F Sharp Minor, and Polonaise F Sharp Minor, Chopin; "Robert le Diable" Fantasia, Liszt.

Lhévinne gave the Beethoven Sonata a particularly fine reading, and in this and the two song transcriptions which followed and the Chopin Etude he did his best playing of the evening. In the Mendelssohn number the melody was sung with a luscious richness of tone over an accompaniment of filmy delicacy. The Schumann-Tausig "Contrabandista" the pianist played with tremendous verve, calling forth a storm of applause, demanding a repe-

Another Brangäne has appeared during the last two weeks not less remarkable than Mme. Matzenauer's. I refer to Jeanne Geville-Réache, who at two performances sang this music with admirable dramatic comprehension and with exceptional appreciation of the poetry and the music. Her Brangäne is in a sense more human than the Brangäne of Mme. Matzenauer. She is a being of swifter and more personal feelings, hardly less of a prophetic, but more of a hand maiden and less

heroically. Mme. Gay was a dignified and thoroughly efficient Amneris, and Mr. Scotti, especially in the vein, a fine Amos.

The performance of "Hänsel und Gretel" was unusually interesting. The score, as we all know, is overthick. It is not necessary to say that it is so muddy, and of such churlish hues, as some do, that Humperdinck makes a fool of himself in writing a fairy opera for a huge Wagnerian orchestra. That is an excess of icono-



—Copyright by Aimé Dupont

A New Photograph of Lillian Nordica in Her Most Famous Rôle of "Isolde"

objective in the part that she takes in the dramatic development. And then the timbre of the voice is exceptionally striking in Act II. It sounds like the one additional tone color that the composer craved and that he could not obtain from any other instrument.

The performances of "Tristan" have added not only to the prestige of the Boston Opera House, but also to the capacities of its orchestra. The performance of "Aida" was conspicuous for the surprising eloquence of Miss Marcel as the Ethiopian princess, and, again, for Mr. Weingartner's broad and musicianly reading. Miss Marcel was at last heard at her real value, which had not been the case with her *Tosca* or her *Marguerite*, though these were interesting and in many respects praiseworthy. It was said that nervousness had interfered with her first performances. At any rate, she sang certain passages of "Aida," such as the "Ritorna Vincitor" and the Nile scene, with a nobility of conception, a truthfulness of utterance, a beauty and variety of tone color which, in my opinion, surpassed any previous singing of the part at the Boston Opera House. Mr. Zenatello in this performance was again the *Rhadames* and sang the part

clasm. But we do know that in more than one place a handful of notes could be taken right out of the score, and there would be hardly a perceptible loss—if anything, a gain in clearness. The ideas are so beautiful that they will show anyway, but under Mr. Weingartner, with his exceptional feeling for refinement and beauty of tone, this score became incredibly transparent, mercurial, fairylike, supple and joyous in its rhythms, a treat and a revelation to the ears. The performance on the stage was all that any one might have required. Jeska Swartz had never appeared to better advantage than as *Hänsel*. Owing to the illness of Mme. Claessens, Florence Wickham, of the Metropolitan, was the *Gertrude*, and Marie Mattfield the *Witch*. Howard Wickham was the *Peter*, appearing in the part for the first time here, with excellent results. His *Peter* was a delightful savor of the bottle and the large heart. The house was full of children.

It has been definitely settled that the third season of the Boston Opera Company will open with "Don Giovanni," with Mr. Marcoux in the title rôle, and that "Die Meistersinger" will be added to the repertory.

OLIN DOWNES.

IN JOINT RECITAL WITH SIGNOR AMATO

Maude Klotz and Noted Baritone
Appear to Good Advantage
for New York Charity

The fourth of the series of morning musicales for the benefit of the Free Industrial School for Crippled Children was given last Tuesday morning in the ball room of the Hotel Plaza. The participating artists were Pasquale Amato, the Metropolitan baritone, and Maude Klotz, the Brooklyn lyric soprano.

Miss Klotz, who has a personality of most winning charm, was heard in Protheroe's "Ah! Love But a Day," Ardit's "Il Bacio," Liszt's "Lorelei," Henschel's "Spring" and Saar's "Little Gray Dove" and was very warmly welcomed by her audience and roundly applauded after each of her numbers. Miss Klotz is unquestionably one of our most promising young singers. She is endowed with a voice of rare beauty and she sings with intelligence and poetic feeling.

Mr. Amato, in fine vocal shape, sang an arioso from Diaz's "Benvenuto Cellini," Strauss's "Morgen," "Heimliche Aufforderung" and "Cécile," Fontenaille's "Obstination" and two French eighteenth century "Bergerettes," the "Pagliacci" Prologue and the "Largo al Factotum," from the "Barber of Seville." In all of these he seemed equally at home. It is rare that an Italian operatic artist can sing Richard Strauss *lieder* and old French songs with as much success in entering their spirit. With the "Pagliacci" music the baritone never fails to create the utmost enthusiasm.

BROOKLYN SUNDAY CONCERT

Miss Rennyson Makes Fine Impression
with Damrosch Orchestra

Encouraged by the success of the Philharmonic Sunday series in Brooklyn, the Institute presented Walter Damrosch and his New York Symphony Orchestra, assisted by Gertrude Rennyson, in a Beethoven-Wagner concert last Sunday. The attendance more than justified the continuance of such offerings.

The program included the Beethoven Fourth Symphony in its entirety, *Siegfried's* "Rhine Journey" from "Götterdämmerung," and the Prelude to "Tristan und Isolde," besides the "Liebestod" and "Ah, Perfido," from "Fidelio," for Miss Rennyson and the "Tristan" sketch "Träume" for Alexander Saslavsky, the concertmaster of the orchestra. Mr. Saslavsky modestly played his part from his accustomed place without rising.

In the "Liebestod" Miss Rennyson made a remarkable impression. The sincerity of her work and the command which she exercised over her audience, not to mention her vocal clarity and her sympathetic reading of the score, made her work a source of great delight. Mr. Damrosch added to his always erudite readings more than a trace of that genuine sincerity which borders on enthusiasm. This was perhaps most manifest in the "Tristan" Prelude, although the orchestra's work was of uniform excellence throughout the afternoon.

Bonci in Brooklyn Recital

The Bonci recital, under the Brooklyn Institute's auspices, brought a large number of the tenor's admirers to the Academy of Music on Wednesday evening of last week, and the well constructed and well rendered program was a source of unalloyed delight. Mr. Bonci's singing of three American songs in English was of particular interest and his enunciation was remarkably effective. They were Cadman's "At Dawning," Rogers's "At Parting" and de Koven's "I Love Thee So." By special arrangement with the French Society of Authors and Composers, there was also an aria from "The Girl of the Golden West." The Pergolesi and Glück arias in the opening group were sung with musical refinement and tonal purity. "La Donna è Mobile" from "Rigoletto" was the tenor's final encore. Two earlier encores were an aria from "Mignon" and "The Pines," by Berthold Neuer.

Carmen Melis to Create Paris "Minnie"

BOSTON, Feb. 26.—Carmen Melis, the soprano of the Boston Opera Company, has just signed a contract to create the rôle of Minnie in Puccini's "The Girl of the Golden West" next May at the Paris Opéra.

tion of the piece. A little more unity might have been wished for in parts of the "Carnaval," but the fine climaxes in the last number, the march of the "Davidsbündler," brought the whole to a stirring and effective conclusion. In the Chopin Etude Lhévinne had full opportunity to display the wonderful octave technic of which he is master. The mighty A Sharp Minor Polonaise was given a reading commensurate with its titanic dimensions. The "Robert le Diable" Fantasia proved hardly worth while musically, though pianistically it was an achievement of note in Lhévinne's hands.

The audience was lavish in its applause, and at the end of the program Lhévinne gave as an additional number the Chopin Valse, op. 42.

E. H.

Faelten Pupils Show to Advantage in Recital

BOSTON, Feb. 26.—A concert was given on February 24 by the pupils of the Faelten Piano School, before a large number of friends and members of the school. The soloists were Katherine Skinner, Ola

Murray, Eileen Devine, Helen Mayer, Dorothy Aldrich, Jeanette E. Hollis, Elmer Rietzel, Claire McGlinchey and there was ensemble work by the pupils. The transcription, "The Lark," Glinka-Balakirew, was delightfully played by Miss McGlinchey, as was the Valse Impromptu, A Flat Major, op. 94, Raff. Miss Aldrich and Miss Hollis also gave splendid renditions of their numbers, playing with firmness of touch and pleasing tone quality. Miss Devine's Kullak numbers were well received, as were also the four numbers by the Misses Skinner and Murray. Elmer Rietzel played his Lack number particularly well, as did Miss Mayer her four numbers. The pupils are given an early training in transposition work, as was ably displayed by the illustrations of the Faelten System given by Marion Johnson, Ruth Silber, Ruth Snow and Albert Lindsey. The ensemble work was well done, featuring two numbers by Zilcher. A. E.

Ferdinand Hummel, the composer, recently celebrated his twenty-fifth jubilee as musical director of the Berlin Royal Theater.

WAR DECLARED IN OPERATIC LONDON

**Hammerstein Accepts Challenge
of Covent Garden's Strong
Program**

LONDON, Feb. 24.—Oscar Hammerstein showed his willingness to accept Covent Garden's challenge to an opera war to-day when he sent a letter to the Covent Garden management demanding twenty shillings because Virginia Fer, one of his sopranos, sang selections from "Manon Lescaut" at a Sunday concert under Covent Garden auspices. Mr. Hammerstein threatens proceedings unless the bill is paid.

Covent Garden threw down the gage to Hammerstein last week when its plans for the coming Spring season were announced to include many of the operas in the Hammerstein repertoire. Among these are "Aida," "Il Barbiere di Siviglia," "La Bohème," "Carmen," "Manon Lescaut," "Mefistofele," "Rigoletto," "La Traviata," "Louise," "Romeo et Juliette," "Samson et Dalila" and "Thais."

In addition the program will include two cycles of "The Ring," two performances of "Tristan und Isolde," the Russian ballet and the usual round of French and Italian operas, including two new works, Wolf-Ferrari's "Jewels of the Madonna" and Zandonai's "Conchita."

The Covent Garden roster will include the names of some of the world's famous singers. The opening performance will be "Tetrazzini night" and Mme. Melba has also been re-engaged. Other famous artists on the list are Emmy Destinn, Lydia Lipkowska, Olga Loewenthal, John McCormack and Anton Van Rooy. Among the newcomers are the soprano, Mme. Tarquinia-Tarquini, and the tenors, Gaudenzi, who has been singing in Boston; Cellini, Lezaro and Giovanni Martinello, a new singer, with great possibilities, it is said; the baritone Franz Kronen, from Hanover, and the basso Virgilio Romano.

Mr. Hammerstein will close his first opera season with a gala night next week, and send Felice Lyne, Orville Harrold and

the other favorites of his company on a provincial tour. He has proved that both orchestra stalls and galleries can be filled when prices are reduced to theater level and fresh voices are provided.

Miss Lyne scored another triumph on the 17th as *Rosina* in "The Barber of Seville." Her youthful charm and simplicity and the purity of her voice again stirred unrestrained enthusiasm.

MANAGER BROWN DISAPPEARS

**His Office Closed by the Sheriff, Who
Seizes and Sells His Effects**

For some time past Edward S. Brown has been in the business of managing musical artists. Three weeks ago he disappeared, it is said, owing to family and financial troubles. All efforts to locate him, both by his artists and other interested parties, have failed.

Meanwhile his office has been closed, while his effects have been seized and sold by the sheriff.

It appears that Mr. Brown had received considerable sums of money from various artists, amounting to some six thousand dollars, and it is said that he had failed to make any fair return, in the way of concerts and other engagements, to these artists.

A few of the artists were able to afford the loss of the fees they paid, but others, owing to the amount of money which they advanced and the lack of securing any engagements from him, are said to be in financial straits.

Telephone Used To Tune Organs

The telephone is not only useful for talking, it is also employed now by organ builders for tuning purposes. The *Diapason*, a Chicago periodical devoted to the organ, refers to the fact that in many of the instruments of a prominent American builder, telephone transmitters are fixed permanently above the pitch octave in the diapason department, and the whole organ is so wired that wherever the tuner may happen to be working he can, by pushing in a convenient plug, hear through the little telephone attached to his head the exact pitch of the diapason pipes.

After the close of the present opera season at La Scala, Milan, a series of symphony concerts will be given there which Wassily Sofonoff and Willem Mengelberg have been engaged to conduct.

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JANUARY, 1913



"Léon Rains must be numbered among the very best bass baritones of our concert rooms. His magnificent voice, which is capable of the finest nuances, and his noble, broadly conceived and perfectly polished 'Vortrag' again aroused general admiration at his concert."—*Berliner Allgemeiner Zeitung*.

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This opera received its first performance in the United States at the Chicago Opera House on January 12th of the present year, having had its first performance on any stage in Berlin about three weeks prior. The phenomenal success which the work attained abroad, as well as in Chicago, has at once raised it to the highest rank of opera productions, and the critical verdict of both cities has declared it one of the real great masterpieces since the days of Wagner.

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RECITALS FOR VIOLIN AND PIANO

1912-1913



Mr. and Mrs. Mannes are musicians who have high ideals and sufficient technical skill to embody them in their performances.—*New York Sun*.

The intimate mating of the violinist and the pianist in these Sonata Recitals is an old story; but yesterday they seemed more than ever two voices in one in the perfect agreement not only of their pace, but in little modulations that seemed like the answering impulses of the moment and the mood.—*Boston Evening Transcript*.

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ECHOES OF MUSIC ABROAD

D'Albert Arranging to Have His "Conceded Wife" Followed by His "Daughter of the Sea"—No Provisions for Farewelling in Melba's Plans—Godowsky Introduces His Latest Composition and Discusses Modern Technic—Dr. Neitzel's "Barbarina" Stopped by Police After First Performance—Festivalitis Seizes Henri Marteau

HARDLY is his "Conceded Wife" started on a career for good or ill when Eugen d'Albert divulges the fact that already he has another opera under way. It was just the other day that this pianist composer remarked as an aside in the course of an interview: "It must be admitted that very few ideas occur to modern musicians," but it would seem that he does not advocate waiting for them to occur. Go ahead and meet them half way, his practice seems to preach, if necessary go the whole way to meet them, even though—appalling probability!—they may prove not to be ideas at all. For his new subject the Spanish poet Guimera has furnished the inspiration in his drama, "The Daughter of the Sea," which title d'Albert will retain.

Following the Vienna *première* Hamburg was the first city to produce "Die verschenkte Frau." A friendly reception was accorded the novelty at the Municipal Opera, one of the only two or three institutions courageous enough to try out the ill-fated "Izeyl" two seasons ago. D'Albert's list of achievements—the term is not altogether apt, strictly speaking—in the domain of lyric drama is gradually assuming length, even if at the expense of breadth. The list of his works that have reached the footlights now includes "Die Abreise," "Der Improvisation," "Tiefand," "Izeyl" and "Die verschenkte Frau," with "Die Tochter des Meeres" a probability for next season.

INSTEAD of sailing immediately for England at the close of her opera season in Australia, Nellie Melba withdrew to her new country home there, which she calls Coldstream. After a two months' rest there she will leave in the latter part of March on the return voyage scheduled to restore her to the Covent Garden fold in time for the opening performances. According to her present plans she will not return to her native heath for two years, on account of other engagements made, but after that she intends to make periodical visits and stay for six months at a time among her countrymen. With this vista stretching away indefinitely into the future it is apparent that the Australian diva does not purpose anticipating the inevitable advent of the time of troublesome but necessary farewells. Sydney officially presented her with a gold loving-cup before permitting her to take her departure.

Ever an enthusiastic admirer of Oscar Hammerstein's venturesomeness, Melba at Covent Garden will experience a novel sensation in finding herself for the first time in the vanguard of the forces marshaled against the American impresario.

SINCE identifying himself as a rejuvenating influence with the fortunes of the Royal School of Music in Charlottenburg, in assuming Joseph Joachim's post as head of the violin department, Henri Marteau has made himself more and more of a power in the music life not only of Berlin but of Germany in general. With both French and German blood in his veins this Swiss violinist has a breadth of sympathy and a musical horizon not to be found in the through-and-through German, excepting perhaps in one or two isolated cases, and even then not with the same practical demonstrations.

The latest evidence of Marteau's far-reaching influence lies in the announcement of three music festivals in different

German centers that owe their inception to him. Schwerin, the court residence city of Mecklenburg, for instance, is to turn itself over to a four days' siege of French music next October, from the 11th to the 14th. Two symphony concerts, a chamber music program and two performances of

forte concertos, Hugo Becker is the 'cellist engaged, while the singers will include Jeannette Grumbacher-de Jong, soprano, and Johannes Messchaert, the Dutch bass baritone.

BECAUSE there exists in Germany a cabinet ruling that no member of the Hohenzollern family may be portrayed on the stage before he has been defunct two hundred years, and because it is only two hundred years since Frederick the Great was born, Dr. Otto Neitzel's new opera, "La Barbarina," was placed under the ban by the zealous police immediately after its first performance at Crefeld. Frederick plays a very small rôle in the opera, it is true. He appears in but one scene, and then merely to refuse a request of Barbarina's in pantomime, but to make Old Fritz speechless was in itself a violation of realistic veracity that deserved a rebuke. This aspect of the subject probably did not



A CARICATURE OF ERNST VON DOHNANYI

Although a Hungarian by birth, Ernst von Dohnanyi, like Henri Marteau, has become so closely identified with the Royal High School of Music in Charlottenburg-Berlin during the last five years that he is gradually coming to be regarded as a German artist. This pianist has made but one visit to America and that was during the season of Mark Hambourg's first tour, twelve years ago. The caricature here reproduced was published in the Vienna *Konzertschau* after a recent appearance he made in the Austrian capital.

opera, all representing the French school, will be given.

But Sweden, too, has a champion in Marteau, and so it develops that Dortmund is to be the scene of a festival of Swedish music on June 9, 10 and 11, when, in addition to two symphony concerts and the same number of chamber music concerts, a performance of Stenhammar's "Fest auf Solhaug" will be given at the Municipal Opera. Finally, though first in order, the city of Detmold has been persuaded by Marteau to hold a Haydn Festival on May 30 and 31, with a performance of "The Seasons" and one concert each of symphonies and chamber music. Truly, Joachim's successor has a severe attack of "festivalitis."

None of these "music meets," however, will have the significance for modern German interest of the Brahms Festival scheduled for Wiesbaden in the Spring. Fritz Steinbach, as was to be expected from his Brahmsian affinities, is to conduct and he will bring along his Gürzenich Chorus and Gürzenich Orchestra to reinforce the Wiesbaden and Frankfurt-on-Main forces. Fritz Kreisler will be the solo violinist, Arthur Schnabel will play one of the piano-

present itself to the guardians of the Hohenzollern dignity, however. It is expected that the release of the novelty will shortly be effected.

LIKE most of his pianist colleagues, Leopold Godowsky likes to dabble in composition, but although his name had long appeared among the composers on his programs as the "arranger" of Chopin's studies as double-shuffle stunts, it had never been appended to any strictly original work before last season, when he incorporated a sonata of unconscionable length from his own work-shop in his repertoire. For this Winter he has worked out an absolute novelty, which he played for the first time anywhere at his second Vienna recital a fortnight ago.

Bearing the collective title, "Waltz Masks," it consists of twenty-four "tone fantasies" in three-four time, some of them being nothing in the world but thumb-nail sketches of the great composers. The designations are as follows: 1. Carneval; 2. Pastelle (Franz Schubert); 3. Sketch (Johannes Brahms); 4. Momento Capriccio; 5. Berceuse; 6. Contrasts; 7. Saga; 8. Humoresque; 9. Legend; 10. Caricature; 11.

Satire; 12. "Till Eulenspiegel"; 13. In the French Manner; 14. Elegy; 15. Perpetuum Mobile; 16. Menuet; 17. Valse Macabre; 18. "Schuhplattler"; 19. Evening Bells; 20. Orientale; 21. "Viennese"; 22. Profile (Chopin); 23. Silhouette (Franz Liszt); 24. Portrait (Johann Strauss).

Godowsky has been giving some suggestive hints regarding pianoforte technic in the Vienna *Konzertschau*. Starting from the fact that the most up-to-date views of technic recognize absolute relaxation and weight-playing as the fundamentals upon which to build, he proceeds to deal with fingering as a subject that has never yet received due attention. Generally speaking the fingering used should be the most comfortable one. The player should try to change the position of his hand as little as possible and in that way he will attain evenness of dynamic and rhythm.

Now, each finger, Mr. Godowsky points out, has its own peculiar position and is therefore predestined to make its own definite character noticeable and to achieve effects denied to its neighbors. For instance it is very important that one play little groups similarly formed with the same fingers in order to preserve the identity of the tone character. Each finger has its own special individuality and must be used in view of it. The middle finger has the most favorable position, constituting as it does a natural center of gravity.

Then, too, the two hands have sharply defined fields of operation, the left hand being the more favored one, inasmuch as the full lower tones and the sonorous middle register of the instrument are at its command. I have often found with pupils that the left hand has a much better natural predisposition for piano playing than the right, simply because the predominating melodic notes are played in its case by the stronger fingers—the thumb and index finger—whereas the right hand has to produce its most important effects with its weakest instruments. Moreover, the left hand is not so stiff as the right, since it is not compelled to work so hard as its sister in daily life.

In regard to the pedal, Mr. Godowsky thus summarizes the reasons for its use: first, to add beauty to the tone by means of "sympathetic vibration"; secondly, to connect widely separated intervals or harmonies; thirdly, to prolong single tones, chords or ground tones while the hands continue playing; fourthly, to join related harmonies; finally, to blend unrelated harmonies and passing notes and so through a veil-like breath of poetry or mysticism achieve the most charming effects peculiar to the instrument. The higher the location of the tone, the more liberal use may be made of the pedal. A crescendo requires more and longer pedaling than a diminuendo, also a descending run or passage demands more than an ascending one. It is very effective to employ the pedal through rapid runs.

Pedal indications generally are by no means infallible or unalterable. For, when all has been said, one must measure the use of the pedal according to the degree of clarity and the articulation of the player's means of dynamic expression and the acoustic properties of the room. The player should also bear in mind that often the most charming effects can be produced through careful, intelligent abstinence from the pedal. Especially in scales, arpeggios, passages and ornaments does immoderate pedaling result in muddiness. But, on the other hand, he who is afraid of the pedal and uses it too sparingly will play without color or expression. The location of the notes concerned affect the pedaling—one can say that the position of every octave requires a different pedaling. Also, in many cases it depends upon the tempo.

OCASIONALLY a mere music critic betrays the fact that he has cultivated his imagination to good purpose. Such an one is J. A. Fuller-Maitland, of London. There is much besides graphic picturesqueness in the excellent simile he uses to express the ideal of the singer's art:

"Imagine a broad smooth stream, with boats little and big on it, the stream will be the musical production of the voice, and

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

the words will, as it were, flow on the stream like the boats. The ideal singing is when the boats are the proper distance out of the water and going smoothly along. There are so many cases in which the stream seems to have swamped the boats, the words being swallowed so as to make a beautiful stream of sound; in other cases the stream seems to have dried up and the words scraped along the bottom with very poor results."

Musing in the terms of this figure one is constrained to believe that for the most part latter-day German singers have been exposed to the parching rays of a Sahara sun.

THE manager of the London Hippodrome succeeded in lassoing Mascagni for twelve performances a week of "Cavalleria Rusticana" only after a neck-and-neck race to Italy with a rival variety impresario, according to J. M. Glover, of *London Opinion*, who finds it a very amusing contradiction that when Mr. Hammerstein is bawling the absence of musical taste at one end of the Strand, the other end should be strewn with managers who are willing to risk thousands over a few weeks to satisfy the public demand.

But this, he recalls, is not the first time that a Continental race has taken place over Mascagni. When his "Cavalleria" was first produced in London a similar incident occurred, all the competitors meeting on the same boat from Calais to Dover, and each giving the others a different excuse as to his reason for crossing the Channel.

NINETEEN-TWELVE'S list of musical centenarians falls far short of last year's formidable array. Thalberg, the pianist, led off on January 8, with the hundredth anniversary of his birth and was followed by Frederick the Great, "enthusiastic patron, capable flautist and composer," with his bicentenary. This month Johann Dussek, the Bohemian pianist and composer, will have been dead one hundred years, while April will bring the hundredth anniversary of Flotow's birth. May will have the centenary of Fétis, the music historian; June, that of John Hullah.

June also will bring the bicentenary of Jean Jacques Rousseau, who thought he invented a new system of musical notation and was much chagrined when no one in

Paris would pay any attention to it, and who later enjoyed the distinction of being burned in effigy by singers of the Paris Opéra for his pronounced preference for Italian music. Schikaneder, the librettist of Mozart's "Magic Flute," and Fanny Persiani, of the opera world, are among the minor centenarians of the year.

As for Thalberg it remained for Prof. Henri Kling, of the Geneva Conservatoire, to dispel the uncertainty regarding the renowned pianist's birth and parentage. Thalberg was born in Geneva, then a part of France, on January 8, 1812, the natural son of two members of the German nobility, whose names, however, are disguised in the entry in the church register, to which Prof. Kling had access. Thalberg was named Louis and not Sigismund, under which name he became known to the world. After his death in 1871 the municipality of Geneva re-named the street in which stood his natal house, in his honor.

AFTER all, an apathetic aristocracy has not been the only negative influence with which Oscar Hammerstein has had to contend in London. In the course of a diatribe against "Le Jongleur de Notre Dame," after its recent production at the London Opera House, one reviewer remarked, "Unfortunately it was given in English, and the sharp collision between the words and the sentiment—or, rather, sentimentality—of the music must have considerably puzzled the audience. It would have been better to do it in a language unintelligible to any European."

Luckily for the dignity of the quill one of this critic's more enlightened confrères gives him the retort courteous in observing that "it would be difficult to think of any language that would be anything but unintelligible to a critic who listens to a French opera performed in French by French artists, and then blames the manager for giving it in English. Poor Mr. Hammerstein!"

SYNAGOGUE cantors of the Old World seem to be the next in order for a vogue in secular music circles. Like Sirota, now with us, a Budapest cantor named Tkach has set out to broaden his field and has reached London, where a number of engagements have been arranged for him. Tkach's friends insist—as friends will—that his voice is "better than Caruso's."

J. L. H.

SIROTA IN BOSTON

His Singing of Hebrew Chants Impresses Immense Audiences

BOSTON, Feb. 26.—Gerson Sirota sang in Boston in Symphony Hall on Sunday evening, the 25th, and again Symphony Hall registered a record-breaking attendance, or at least disposition of the seats; for the hall was sold out some time in advance of the concert, the aisles were packed deep with standees when it took place and speculators were selling tickets on the sidewalks. Some of these speculators, however, were hoist with their own petards, for they found that not all of Mr. Sirota's countrymen would buy tickets at greatly raised prices. So there were a few vacant seats on the floor, while the platform was filled as full as it could be filled and leave room for the piano and the organ console. Mr. Sirota was assisted by Clarence Eddy, the organist, and Berta Fiedler, violinist.

The general verdict of New York after Sirota's appearance there was practically repeated here. He has a voice of inherently splendid range and quality, but he is essentially a singer and a very impressive singer of the chants of his church. His singing of the Hebrew music was interesting and impressive. Certainly the voice is manly and sonorous, rich, vibrant, expressive in its character and exceptionally flexible. The singer intones most effectively.

Mr. Eddy played his own organ prelude and fugue based on the hymn, "Old Hundred," and other pieces by Clérabault and Couperin, Johnson and Crawford. His musically and brilliant performances were greatly enjoyed. Miss Fiedler played with a rich tone Wieniawski's "Souvenir de Moscow" and Sarasate's "Zigeunerweisen." Mr. Eddy and Miss Fiedler extended the program. O. D.

VICARINO FOR HAVANA

American Prima Donna to Sing in Cuba with Constantino

Regina Vicarino, the young American prima donna whose remarkable success in the City of Mexico and throughout that republic has been the subject of favorable comment, has at last closed her season with the Mexican company and has been engaged to appear in a post season of opera at Havana, where she is to sing her entire repertoire with Constantino.

Before her departure from Mexico Miss Vicarino was given a public reception, where she was accorded the unusual honor of receiving the diplomatic corps, and at the conclusion of the reception the orchestra complimented her by playing the national anthem to tumultuous applause from the audience. The *Daily Mexican*, the leading English paper of the city, said "it was the most enthusiastic, most spontaneous ovation ever given an opera singer in Mexico."

Miss Vicarino will be engaged in Havana as leading prima donna with Constantino until April, after which she returns to the States to appear in special engagements which have already been made for her.

Bauer's Success on the Coast

Manager Loudon Charlton reports that the pianist, Harold Bauer, on his present American tour is establishing a new record of success, even for this universally popular artist. He is now playing on the Pacific Coast, where his engagements take him to nearly every city of importance. The Western press has been warm in praise of his rare charm of style and the beauty of his interpretations. In most cities visited special receptions have been arranged in his honor. His recent engagements have included Spokane, Tacoma, Seattle, Portland and Vancouver.

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NEW YORK ORCHESTRA PLEASES CINCINNATI

Miss Rennyson's Singing Feature of
Damrosch Program—Sirota and
Mr. Eddy in Recital

CINCINNATI, Feb. 24.—Walter Damrosch and his New York Symphony Orchestra paid their annual visit to Cincinnati on Monday evening, while Sirota, the Warsaw cantor, and Clarence Eddy, organist, appeared in Music Hall on Tuesday. Neither the orchestra nor the famous cantor was favored with a large audience. The one which greeted Mr. Damrosch, however, had the pleasure of hearing a delightful program, well given.

The concert opened with the Beethoven Symphony, No. 4, which was given an able reading. Gertrude Rennyson, the soloist, sang the "Ah Perfido," displaying a voice of much beauty, and the audience received her with enthusiasm. No less impressive was her singing of *Isolde's* "Liebestod" from "Tristan und Isolde," and in this selection her clear enunciation was a highly pleasing feature. The other number by the orchestra was *Siegfried's* "Rhine Journey," from "Götterdämmerung." The "Traume," from "Tristan und Isolde," afforded Alexander Saslavsky, concertmaster of the orchestra, an opportunity to exhibit his skill as a violin soloist and this number was most enjoyable.

Sirota, who was assisted by Clarence Eddy and Marie Lasalle Rabinoff, did not prove the sensation the public had been led to expect, though the program was interesting and enjoyable. The concert, however, served to bring forth a frank criticism of our erstwhile famous Music Hall organ. Coming just after the erection of the new Emery Auditorium, which has taken most of the concerts away from Music Hall, this makes one feel that the grand old temple of music is indeed falling into disrepute. The Music Hall organ was at one time the most famous organ in the United States and a matter of great civic pride, but Mr. Eddy says, and undoubtedly he is right in his assertion, that unless something is done to modernize the action the famous instrument will have to be regarded as obsolete and inadequate to its purposes.

Signor Tirindelli's Cincinnati Conservatory Orchestra, which was heard again Wednesday evening, has attained such proficiency that its activities this season have been augmented by a series of concerts devoted largely to solo numbers, to which the orchestra plays accompaniments. There is a significant step in the history of this organization, indicating its growth and development from merely a body of students to the enlarged scope and activities of a professional body. In point of quality the soloists as well as the orchestra maintained the usual high standard and the concert proved a brilliant inauguration of the new scheme. The soloists were drawn from the classes of Frances Moses, Frederic Shailer Evans, Wilhelm Kraupner, Bernard Sturm, Julius Sturm and Pier Adolfo Tirindelli. A program marked for both the excellence and variety of the selections was given. F. E. E.

WASHINGTON CONCERTS

Fiedler Orchestra and Flonzaley Quartet in Fine Performances

WASHINGTON, D. C., Feb. 26.—At the fourth concert by the Boston Symphony Orchestra, under the local direction of Mrs. Wilson-Greene, Anton Wittek, of the orchestra, was introduced as soloist. He played in a masterly and intelligent manner the Concerto for Violin in D Minor, No. 2, by Wieniawski. Enthusiasm ran high, and Mr. Wittek was obliged to make several acknowledgments. The symphony was the Schumann No. 2 in C Major, which was artistically presented. The other orchestral numbers were the Overture from the "Marriage of Figaro," Mozart, "Till Eulenspiegel's Merry Pranks," Strauss, and "Romanian" Rhapsody in A Major, Enesco.

The last of the Flonzaley Quartet concert series was heard by a most enthusiastic audience. Delicate shading, exquisite technic and artistic handling were noticeable in each number. The program included the Quartet in D Major, Koch; Quartet in F Minor, Beethoven, and Interludium and Scherzo, Glazounow.

Regret is felt in Washington, and especially at the Washington College of Music, that William Shakespeare has been obliged to cancel his engagement to teach voice culture at that institution during March owing to the death of his daughter. Writing from San Francisco, Mr. Shakespeare

PEN STUDIES OF ARNOLD VOLPE, THE ORCHESTRAL CONDUCTOR, IN ACTION



ARNOLD VOLPE, the conductor of the Volpe Orchestra, is not given to exaggerations of pose or gesture when he conducts. As may be observed by the calmness of attitude in which he is shown in these sketches. Another detail which may be noted from the picture is that Mr. Volpe is generally able to dispense with the use of a score in interpreting symphonic works. The sketches were made at last week's concert of the Volpe Orchestra in New York, on which occasion Albert Spalding was the soloist.

expressed his disappointment, but stated that he must hurry at once to London.

The recent musical evening service at the Foundry Methodist Episcopal Church, with a chorus of eighty-three voices, included a varied program, under the direction of Sydney Lloyd Wrightson, with Walter C. Armacost at the organ. The choral numbers were "Love Divine, All Loves Excelling," Roe; "All Shout the Glad Tidings," Wagner; "Oh, Lamb of God," Wagner, and the sacred cantata by Mendelssohn, "Hear My Prayer," with Gertrude Reuter as soloist. Among the several organ selections by Mr. Armacost were "Vorspiel," Wagner, and the "Tannhäuser" March, Wagner. W. H.

Esther Swainson on Modern Music

CHICAGO, Feb. 26.—Esther Swainson, lecturer and violoncellist, assisted by Dorothy Swainson, pianist, gave an interesting and illuminative lecture-recital on modern French music before a distinguished audience in the Foyer of Orchestra Hall last Tuesday afternoon. Miss Swainson is so thoroughly imbued with the subject that she certainly has the right to appear as its prophet. Her talk was clear, accurate and consistent and the illustrations were apt and admirable. Her artistic associate, Dorothy Swainson, is a fine pianist, who has not only technical facility, but a real appreciation of the atmosphere of the tone poems she interprets. The acoustics of the room possibly were not of the best, but the damper pedal was not always used advantageously as it might have been. César Franck's Prelude and Fugue and the subtle beauty of Debussy's "Reflections on the Water" and his "La Cathédrale Engloutie" were superbly played. The sympathetic contralto voice of Constance Purdy was advantageously heard in songs by Fauré, Duparc, Chausson and Debussy. After Miss Swainson had explained and analyzed the program she gave an Elegie by Fauré for the cello with a richness and depth of tone that were delightful. C. E. N.

Gilbert Wilson and Mrs. Banning in Recital

Gilbert Wilson, the baritone, and Mrs. Kendall Banning recently appeared in a concert at the Hotel Taft, New Haven. Mr. Wilson won much applause with Handel's "Hear Me, Ye Winds and Waves," the "Evening Star," from "Tannhäuser," Alexander Russell's "Sunset" and Harriet Ware's "Mammy's Song." Mrs. Banning scored with an aria from "Samson and Delilah" and "My Laddie," by Thayer.

LAST NEW YORK CONCERT BY FLONZALEY QUARTET

Downpour of Rain Fails to Affect Attendance and Audience Is Rewarded by a Splendid Performance

The Flonzaley Quartet, composed of Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan D'Archambeau, 'cello, gave the final concert of its New York series at the Carnegie Lyceum on February 26, and despite the constant downpour of rain the auditorium held one of the largest crowds of the season. The devoted Flonzaley followers were rewarded for their loyalty by a program containing rare possibilities of enjoyment.

Mozart's Quartet in D Major was given a fine presentation. Especially in the Andante movement the playing was marked by great tonal beauty.

In the Beethoven F Minor Quartet the audience found its highest pleasure, for the quartet performed this number with

intense vigor and emotional power. The last two movements were received with the most enthusiastic applause of the evening.

The contrasting styles of Glazounow's "Interludium in modo antico" and the Scherzo from his quartet were effectively presented. The latter number closed the concert and the series with several recalls for the artists.

Franz Kohler in Pennsylvania Concert

Franz Kohler, instructor of violin in the Oberlin Conservatory of Music at Oberlin, Ohio, made a successful appearance as a concert violinist at Franklin, Pa., on February 8. Mr. Kohler's numbers were the Vieuxtemps Concerto, Saint-Saëns's "The Swan," the Beethoven Minuet No. 2, the "Caprice Viennois," by Kreisler, MacDowell's "To a Wild Rose," the Popper-Halm "Elfentanz" and "Czardas," by Hubay. Nine of Mr. Kohler's violin pupils gave a recital at the Oberlin Conservatory on February 19.

Maria Roggero, the American soprano, has been singing *Elsa* and *Manon* in Pavia, Italy.



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STRAUSS IN HIS HOME

How the Composer Guards Himself
Against Inquisitive Callers

Richard Strauss has successfully combined a bulwark of defense against a curious world, and an inspiration for his new "Alpine" symphony. His villa at Garmisch, Bavaria, is nestled under the mountains, which rise on three sides.

Here, says the *National Magazine*, the composer has an estate of thirty acres, where he has hidden himself in solitude into which no prying tourist may intrude unless he is bidden. He stays Winter and Summer, for the house is tenable in cold weather.

The visitor hopeful of an interview finds himself confronted with a wall which surrounds the grounds. The gate in this wall is locked and without a keeper. No servant is to be trusted to the importunities and tempting bribes of American tourists.

Instead there is a card which bids those who seek admission to press a button that rings a bell at the house and to give their names through the speaking tube. If these are recognized and the visitors are desired the gate is unlocked by another electric wire and the path leads the way to the house.

Strauss is an indefatigable mountain climber. In his knee breeches and stout shoes he will tramp over the sides and summits of these mountains by the day, jotting down in a notebook the themes kindled in his imagination by the beauty and grandeur outspread before him. Thus he has found a "program" for his new piece at his very doors.

DANCE WITH A CORPSE

Gruesome Scene Enacted in New French
Opera

PARIS, Feb. 24.—A dance in which a corpse is one of the participants is one of the sensational scenes in the latest of gruesome French operas, "Les Trois Masques," produced for the first time last night at Marseilles. The new work is by Isidore de Lara and Charles Mère. The music fits in with the theme of the drama.

A Corsican vendetta is the basis for the plot and tells the story of Paolo, whose parents prevent him from marrying Viola. At carnival time the three brothers of Viola call upon Paolo's parents. With them is a pierrot, who, they declare, is drunk. The brothers then dance with the pierrot, and when they leave the father makes the startling discovery that the supposed pierrot is in reality a dead man. Further investigation reveals that the corpse is the body of Paolo, who had been assassinated by Viola's brothers. The father then determines to kill Viola, but is finally dissuaded by the mother.

Montgomery Delights in Local Pianist's
First Recital in Six Years

MONTGOMERY, ALA., Feb. 25.—After an absence of six years from public performance Mrs. Bessie Leigh Eilenberg gave her many friends and admirers a rare treat in a recent piano recital. Mrs. Eilenberg has spent the last year studying with her former teacher, Martin Krause, in Berlin. Her program consisted of three piano pieces by her late husband, Robert Braun Eilenberg, "Faith, Hope and Charity"; a Chopin group, Nocturne in C Minor, Etude, Op. 25, and Ballade in A Flat, and

Liszt's Concerto in E Flat. The pianist gave splendid interpretation to all of the numbers, but it was in the Liszt Concerto that her art most successfully asserted itself.

Mr. Hugh Brown, a pupil of Agrimonte, assisted in this concert, singing as her two large numbers "The Adieu to the Forest," from Tchaikowsky's "Joan of Arc," and the "Immortal Harp," from "Sapho," which gave proof of a deep understanding of the works. Melissa Heustis acted as accompanist for Mrs. Brown in a thoroughly capable manner. Hazel Weaver, a niece of Mrs. Eilenberg, played the second piano part in the concerto in a splendid manner. J. P. M.

KUBELIK IN DETROIT

Violinist Excites Admiration by Characteristic
Performance

DETROIT, Feb. 23.—Kubelik's appearance here last night drew an audience such as is seldom surpassed here. He performed the usual miracles of virtuosity that have grown to be expected of him, tossing off the well-nigh impossible double harmonics of the Paganini "Campanella," for instance, with care-free dexterity.

The seventh morning concert of the Tuesday Musicales took place on the 20th of the month. The program included "Spring Song," Weil; "Ave Maria," Brahms, by the Tuesday Musicales Chorus, Jennie Stoddard, director; Improvisation from the Piano and Violin Sonata of Richard Strauss, by Mrs. B. L. Ganapol and Edmund Lichtenstein; "Sir Oluf," Löwe; "Helle Nacht" and "Auf Wachposten," Herrmann; "Traum durch die Dämmerung," Strauss; "Der Sieger," Kaun, by William Howland; "Les Préludes," Liszt, for organ and piano, by Mrs. M. E. Christie and Mrs. H. E. Bodman, and "Fair Ellen," Bruch, by Mrs. Frederick Brown, William Howland and the chorus. Mrs. Edwin Sherill was the accompanist. The program proved one of the best of the season. E. H.

Organ Recital at Columbia University

Walter Henry Hall, choral director at Columbia University and organist of St. James's Episcopal Church, New York, gave a recital at the University on February 20, assisted by Paula Crosby, soprano. The program contained the Bach Choral Prelude, "Wachet Auf," and the Fugue in D Major; Elgar's "Salut d'Amour," Dvorak's "Humoresque," Grieg's "Morning" from the first "Peer Gynt" Suite, Rachmaninoff's Prelude in C Sharp Minor, and Guilman's Chorus in D, by Mr. Hall. Mendelssohn's "Lord at all Times" and Handel's "O had I Jubal's Lyre" were sung by Miss Crosby. The recital was enjoyed by a good-sized audience.

Vast Audience at Kubelik's Newark
Recital

NEWARK, N. J., Feb. 16.—Jan Kubelik drew a vast audience last evening to Krueger Auditorium and repeated the phenomenal success he made here in two previous appearances. His numbers included the Allegro Moderato from Tchaikowsky's A Major Concerto, Bach's G String Air, Saint-Saëns's "Havanaise," Wieniawski's "Souvenir de Moscow" and Paganini's "Campanella," all of which were so wonderfully executed that the audience found satisfaction only after several numbers had been added. C. H.

Berta Morena

Wins New Triumphs as Sieglinde
New York Critics Unanimous
in Her Praise



H. T. Finck in the Evening Post:

It was a pleasure to see Mme. Morena once more in the rôle of Sieglinde; she is beautiful to look at, and her expressive face pictures Sieglinde's joy and woe with equal success. Her acting is characterized by much warmth, and yesterday her voice was in better condition, especially in the upper register, than it has been at times.

The Journal of Commerce:

Miss Berta Morena made her début for the season in the rôle of Sieglinde, and her characterization was both winsome and tender. Her voice was in excellent condition and realized amply the possibilities of the part. She gave a thoroughly artistic and well-conceived performance from both dramatic and musical standpoints.

Richard Aldrich in The Times:

Mme. Morena's Sieglinde is one of the most beautiful impersonations of the part that has been seen here—a most tender, passionate, and sympathetic one, of plastic grace in figure and pose. There was beauty, too, in her singing.

Max Smith in the N. Y. Press:

Even if yesterday afternoon's performance of "Walkure" in the Metropolitan Opera House—the first production of that opera this season and the second matinee of the special "Ring" cycle—had been less impressive as a whole than it proved to be; even if Johanna Gadski as Bruennhilde had been in less glorious voice; Margarete Matzenauer had given a less superb impersonation of Fricka; Hermann Weil had been a less powerful and dramatic Wotan, and Alfred Hertz had failed to vitalize his reading with so much impassioned vehemence and emotional fire, the occasion would have been notable because of the wonderful portrayal Berta Morena gave of Sieglinde. That beautiful and accomplished singing actress, who made so triumphant a re-entrance into Giulio Gatti-Casazza's company, was not a stranger to local operagoers in the rôle. Indeed, her Sieglinde has frequently inspired admiration in past years. Yet even she had never before approached approximately her supremely artistic achievement of yesterday.

After such an experience as she had prepared for an audience that filled the huge lyric theatre to overflowing, it is difficult to speak in anything but superlatives, if speak one must under the stress of impressions so manifold and so overpowering. It hardly is saying too much, however, to say that her performance stood forth not only as the most picturesque, womanly and finely wrought embodiment of Sieglinde ever seen in the Metropolitan Opera House, but as one of the most extraordinary portrayals of the contemporary operatic stage.

Vocally, it may as well be granted at the outset—and from a purely musical point of view, too—more perfect Sieglindes have certainly been heard in New York. Indeed, it is unnecessary to go far back in the annals of the Metropolitan Opera House to find them. But Mme. Morena's study of the rôle surpassed all previous ones, including her own, in poetic significance, in subtlety of nuance, in eloquence of pose, gesture and facial expression, in emotional warmth, tenderness and pathos.

Algernon St. John Brenon in the Morning Telegraph:

Mme. Bertha Morena, a singer who always gives an impression of romance and poetry, was heard as Sieglinde. She was in far better voice than she was at any time since her first year here. The treachery of her voice, due in part, it is understood, to ill-health and to a great crisis of suffering in her life, is now at an end. She is vocally far more sure of herself.

Her interpretation of the oppressed and triangular wife Sieglinde differs from that of her predecessors. It is, in a good sense, conventional. Madame Morena interprets the soul of Sieglinde by a series of very beautiful and effective poses, one melting slowly into the other under the domination of the emotion that is commanding her. Her facial play is expressive and sometimes poignant.

She has been called sneeringly "the plastic Sieglinde." The value of the sneer depends on the person responsible for the plastics. Phidias, for instance, was excellent at a plasm. An actress with a lyric imagination can also be successfully "plastic."

Madame Morena's poses and gestures have significance, poetic intent and absolute beauty. Her employment of so elaborate and premeditated, a scheme of symbolic movements is slightly unusual and is worthy of the consideration of the artists.



LEOPOLD STOKOWSKI

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The Cincinnati Orchestra

"He is first of all one of the most forceful personalities among the young masters of orchestra. The power of suggestion that compels the participation of players and listeners alike according to the intention of the conductor, is his in remarkable measure. Its spiritual attributes are fantasy, imagination and abundant temperament. Its musical manifestations are manifold. The rhythmic sense is so pregnant with impulse that it colors every inflection. Crescendo and diminuendo are achieved not as mechanical contrasts prescribed in the score, but as the result of an irresistible rhythmic intention. Thus there is added to the sensuous beauty of varied and colorful contrast the persuasive eloquence of a vital purposeful movement, inevitable in its logic and in its faultlessly measured progress."

"These qualities combined to free the C minor symphony from the clumsiness that many less gifted leaders have read into it. It was endowed with the freedom of glorious song that pursues its melody through the various strains as if in quest of that pure and spiritual beauty which sounded to the ear of the composer alone, yet illumines in its untrammelled passage the stately outlines of symphonic form. Occasionally these were submerged in some outburst of spontaneous musical utterance that refuses to recognize the restrictions of a mathematically proportioned sequence of ideas. Thus the introduction to the Busonian sense. Even the rugged, four-cornered angularity of the principal theme of the finale was glorified by this same irresistible joy in the making of music, and the great choral mounted to wonderful heights in the splendid peroration."—Glenn Dillard Gunn, in the Chicago "Daily Tribune," Feb. 9.

PARIS PRAISE FOR AMERICAN VOICE

Better Placed than that of Singers of Other Nationality, Declares Elise Mayrargues—"La Lépreuse," at Its Première, Proves to Be an Opera of Horrors but of Artistic Worth

Bureau of Musical America,
5, Villa Niel, Paris,
February 14, 1912.

"I HAVE always observed that the American girl's voice is usually better placed than that of singers of other nationality," said Mlle. Elise Mayrargues, a noted French singing teacher, the other day, in discussing the vocal aptitudes of the American girl.

"I believe this superiority is due above all to the physiology of the larynx, which enables her to utter sounds directly and with remarkable ease. This natural advantage is a great asset for the American girl, and it should encourage a greater number to give their inborn aptitude a fair trial.

"I will not attempt to give the scientific

encouraging example of the great number of American girls who have won undisputed fame in the realm of grand opera, to which nearly every American singer aspires.

"The choice of a professor is certainly a delicate and arduous task, but I do not see why the American girl, with her natural brightness and power of criticism, should allow herself to be misled. I don't think it necessary that a professor should have an extraordinary voice. What a teacher needs above all is a sound method and the requisite knowledge for imparting a good style and good enunciation.

"Considering the subject with as little prejudice as possible, it seems illogical to me that the American girl who comes to Paris to study singing should go to a teacher of her own nationality. One of the greatest benefits she can derive from study in Paris is 'atmosphere,' and this she can certainly find more readily at the home of a French teacher whose life is full of musical tradition. The advantages she can derive from constant French conversation need not, of course, be dwelt upon."

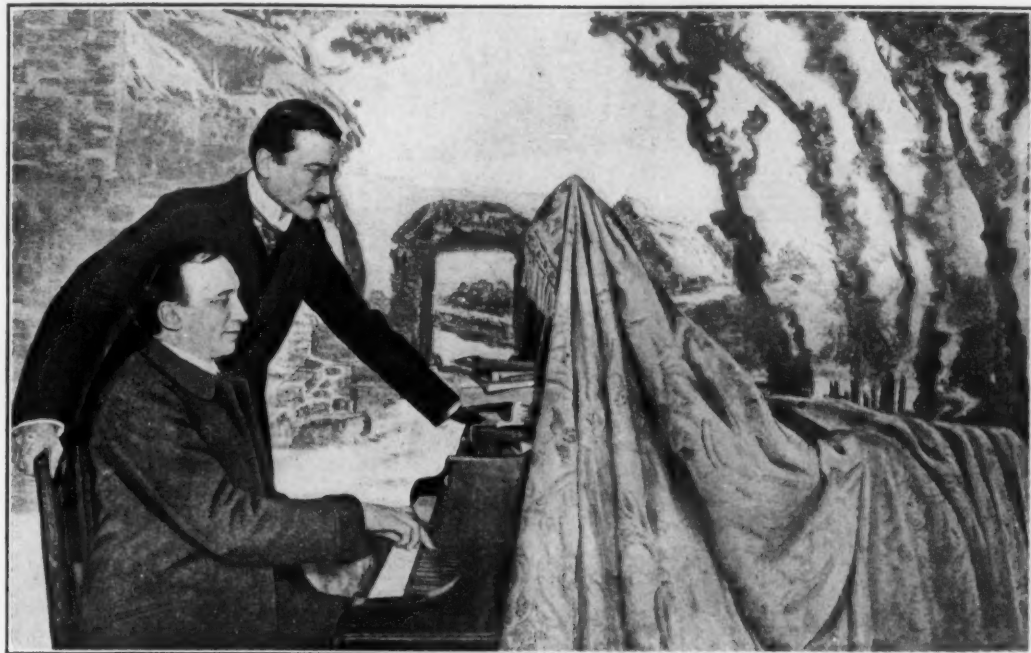
Mlle. Elise Mayrargues, who is a pupil of Mme. Marguerite Chevallard, the noted singing professor and daughter of the late Lamoureux, is herself a teacher of experience and well-established reputation. She teaches the "Chevallard method," considered an improvement of the "Italian method," and based first of all on a correct placing of the voice and natural singing. Mlle. Mayrargues's forte is the teaching of grand opera style, her grandfather having been for many years the artistic director of the Opéra, and as such entrusted with the staging of those works which to-day form that wonderful repertoire to which the Paris Opéra owes so much of its worldwide fame.

First Performance of "La Lépreuse"

After a delay of nearly twenty years, and after incidents which at the time stirred the Paris music world, "La Lépreuse" ("The Leper") has finally seen the footlights at the Opéra-Comique. The work lived up to expectations and the libretto by Henry Bataille and the score by Sylvio Lazzari reveal excellent dramatic and musical qualities.

The action of "La Lépreuse" passes in Brittany during the Middle Ages when lepers, ostracized from the world, were forced to await death in a solitary, tomb-like house. Washerwomen at daybreak are singing and beating their washing at the village fountain. In the nearby cottage live the farmer Matelinn, his wife Maria and their son Ervoanik. The latter is in love with Aliette, a young peasant girl of the village, who is unfortunately reputed to have leper's blood. His parents are terrified when he reveals his love. Is their son mad? Aliette is the daughter of a leper, a leper herself, and many a young peasant of the village lies now in the cemetery because he loved her. Ervoanik promises to follow his parents' advice, so they leave him alone with Aliette to bid her a last farewell. A love duo naturally follows and Aliette and Ervoanik decide to make a pilgrimage to the Pardon of Folgoat, where the peasants of the surrounding country go bareheaded and barefooted to pray for forgiveness of their sins. They hope thus to lift the curse which lays on Aliette.

The route of the pilgrimage leads past the cottage, where Aliette and her mother, Tili, live, so the second act takes place in this scene. Tili suffers from leprosy in its worse stage and hates the world and all those who are not lepers. Her only pleasure is to invite the small children of the village to a glass of milk and a slice of bread and jam which bring down upon them the accursed illness. She wants to avenge herself also on Ervoanik and offers him drink and food infected by her touch, but Aliette loves Ervoanik and wants to save him even from herself. Tili scoffs at her daughter and tries to convince her that Ervoanik has been untrue and that he loves a woman who is not a leper. Aliette has faith in Ervoanik's love and will not believe her mother. But the latter, whose fiendish instincts are aroused, induces her daughter to leave the room for a moment and convinces Ervoanik that he must tell this lie to Aliette if he really wants her to love him. Aliette believes Ervoanik and,



—From Musica, Paris

Henry Bataille (Seated), The Librettist, and Sylvia Lazzari, the Composer, of the New Opera, "La Lépreuse," Which Has Stirred Paris. "La Lépreuse" was Formerly a Play and Its Success Won M. Bataille; Until Then Unknown, Immediate Fame

blind with jealousy, drinks in a glass and hands it to her lover, who seals his doom by drinking out of it.

The scene of the third act is laid in front of Matelinn's farm. Ervoanik has returned from the Pardon of Folgoat and is infected with leprosy. The scene of his farewell to those whom he loves and will see no more is heartrending, for he must leave his friends and go and await death in the "solitary cottage" at the end of the village, where all lepers are confined. Religious songs are heard. The priest, with the cross and the religious insignia draped in black, in funeral garb himself, comes to fetch Ervoanik and lead him to his last abode. But Aliette appears on the scene dressed in the black robe and hood of lepers. She places her hand in that of Ervoanik, also in the sinister lepers' dress, and as the day when they left for the Pardon of Folgoat so to-day, 'mid the tolling of the church bells, they walk forth together hand in hand to bury their love in the "solitary cottage," where they are to be walled up and from which neither of them will ever come out alive.

"La Lépreuse," full of emotion and horror, stirred the audience profoundly. The cast was excellent. Mme. Marguerite

Carré lived the part of Aliette with remarkable sincerity. Mme. Delna's make-up lent Tili a repulsive horror which won her particular praise. Mr. Beyle sang and acted Ervoanik with his usual talent.

Opinions of the Opera

Louis Vuillemin, in *Comadina*, wrote of the play: "I have never witnessed a drama so concentrated, so 'interior,' and, as such, better suited for music. Movement and color play their part, but in no instance do they overshadow the psychological evolution of the personages. . . . In 'La Lépreuse' we witness the sufferings of real human beings and their emotions stir us deeply so close are they to what ours would be under similar circumstances."

Of M. Sylvio Lazzari's score Pierre Lalo wrote in *Le Temps*: "It contains the Wagnerian thematic development; but this principle is applied with greater simplicity and in a more melodious and vocal manner than is generally found in Wagner. . . . It is, in a way, a surprise and a revelation. The music is substantial yet self-contained, light yet rich; it pours forth with abundance, free and supple, during an entire act without ever slackening or getting entangled." DANIEL LYNDY BLOUNT.



Elise Mayrargues, Paris Singing Teacher, Who Praises American Girl for Her Voice and Natural Musical Aptitude

reason, which, I admit, is beyond my scope," Mlle. Mayrargues continued, "but I consider that a greater number of fine American voices are to be found among sopranos. Their purity is without blemish and their sonority is certainly wonderful in richness and warmth. I have often had occasion to study American sopranos at close range and in direct comparison with sopranos of other nationality, and, whether the case in question was that of a prima donna of vast experience or that of a young girl fresh from high school or college, the superiority of her voice has always proved most striking to me and to my French friends with whom I have often discussed the subject.

"I don't agree at all with the views expressed recently in *MUSICAL AMERICA* by an American professor of this city who claimed that almost all the defects discernible in the American voice could be attributed to slovenliness of speech and laziness of enunciation. I have, on the contrary, found the American girl wonderfully bright and attentive in regard to pronunciation, and, so far as French is concerned, her enunciation is perfect. In singing, in fact, I have often found that the American girl is easier to understand than the French girl herself. She may be lacking in pronunciation, so far as conversation is concerned, but she is certainly above criticism when it comes to the rendering of a song to which she has devoted a sufficient amount of conscientious study.

"The American girl displays wonderful concentration and perseverance as a pupil. She has, as a rule, a little will of her own, but when it is well directed it produces remarkable results. She might be inclined to exaggerated self-confidence, but her intelligence saves her from the pitfalls of vanity. Her natural brightness and her subtle instinct prompt her to submit to the will of her teacher and to follow his dictates reasonably. She has also before her the

Grand Opera Vies with Local Music for Omaha's Favor

OMAHA, Feb. 23.—Aside from local activity, the attention of Omaha music lovers has been absorbed of late by opera, Mr. Savage having presented "The Girl of the Golden West" and the Lambardi Opera Company having been heard in ten standard operas. Under the direction of Alice Fawcett, head of the department of vocal music at Bellevue College, an interesting recital of folk songs and dances was recently given at that institution. Songs of various nations were sung by the students, the particular success of the evening being made by Eunice Woodhull, an Omaha Indian girl, who, appearing in native costume, gave three of the weird songs of her tribe. Portia Swett danced Russian, Polish, Hungarian, Grecian and Spanish dances in costume in her usual artistic manner. At the last meeting of the music department of the Omaha Woman's Club Edith L. Wagoner, leader, a program of chamber music and song was given under the direction of Mrs. Katz. A string quartet composed of Madge West, Sadie Kirschbraun, Eloise West and Helen Sommer, accompanied on

the piano by Cecil Berryman, did creditable work, while Florence Katz displayed a voice of considerable range. E. L. W.

Heinemann in Impressive Recital at Peabody Conservatory

BALTIMORE, Feb. 26.—Alexander Heinemann, German lieder singer, gave an impressive and artistic recital at the Peabody Conservatory last Friday afternoon before a large and enthusiastic audience. Each of his numbers was beautifully interpreted and his dramatic power was wonderfully revealed. His auditors were vividly impressed with his remarkable voice. John Mandelbrod was at the piano. W. J. R.

New York, Recital by Elenore Altman, Pianist

A piano recital was given in the Belasco Theater, New York, on February 25 by Elenore Altman with a program made up of music by Bach, Mozart, Beethoven, Schumann and Liszt. The work of the pianist was interesting throughout and the varied program was well played.

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ELEANOR DE CISNEROS

in the rôle of *Dalila* and invites her to sing that part in Paris.



27 oct.
1911

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Chère Madame
Je suis très heureux, croyez-
le bien, de vous venir
chercher à Paris la rôle
de Dalila pour un
répétition de l'opéra que
vous le chantiez cet
hiver dans plusieurs

grandes villes d'Amérique où vous me
prouvez toujours d'y réussir
le grand succès que vous accomplissez
toujours

agréé avec respectueux hommages

C. Saint-Saëns

Translation.

DEAR MADAM:

I shall be very happy, believe me, if you come to Paris to sing the rôle of *Dalila* and I rejoice in the thought that you will sing this rôle this winter in several of the large American cities, where you cannot fail to meet with the same great success which accompanies you everywhere.

With cordial wishes,

C. SAINT-SAËNS.

"MUSICAL EDUCATION OF THE PUBLIC OUR GREATEST NEED"—CARL FAELTEN

[Continued from page 3]

not think that such individuals should attempt a concert career. However, such instances are comparatively very few, and it is seldom, indeed, that they cannot be remedied."

"Do you think that the piano recital, as a form of public entertainment, will continue to last much longer?"

The Piano Recital

"I think that the present form of recital practised by the average traveling virtuoso is often a lamentable abuse. The piano is not an orchestra. It should be an instrument for intimate occasions. A piano recital should be given in smaller halls, and the program should not go past the time limit of one hour. In the big hall the pianist must thump and hammer and resort ever and again to some thundering transcription. And think of these two-hour programs! There is the same kind of tone. You can vary its quality so much and that is all. The piano recital of the future, I think and hope, will become more and more a species of chamber concert given in some pleasant place by some justly admired interpreter of interesting music, and not, oh, not lasting more than an hour!"

"And do you think that piano technic will advance any further?"

"I hardly see how it can. I do not see that the technic of the instrument has progressed very much beyond the discoveries of Liszt. . . . No, I don't think that Debussy's treatment of the piano offers anything essentially new. I am inclined to think that in this matter we are rather in a period of assimilation than in a time of new discoveries. There has been a great deal of fine music for the piano written in the last 100 years and earlier too. I do not think we have assimilated all of this yet. I do not think that much more will be done in piano technic until we have."

Our Musical Snobbishness

"But there is one other thing that troubles us. Do you realize the frightful and inconsiderate number of pianists that you are sending out into the world?"

"Now I am glad that you said that, because so many people do not see the matter in its right light. A moment ago you asked

me what I thought of the musical state of this country. There is one very unfortunate thing. That is, a certain musical snobbishness which keeps America back in its musical development. It is a lamentable fact that the public in general is unwilling, let us say, to attend a performance by an orchestra that is a little less remarkable than the Boston Symphony. They are not interested, for the sake of attending a quartet concert, to hear a quartet organization less famous than the Kneisels or the Flonzaleys. They do not think of a pianist less remarkable than a Paderewski, De Pachmann, Busoni, Hofmann, or others in that class. This is not creditable to the musical taste and enthusiasm of the community. In every other country the public patronizes concerts or opera performances, even if the bill does not announce the name of some world-famous artist. There is one way to get at the root of this evil. That is by educating the middle and lower classes to know music and love music for itself.

The Spread of Musical Culture

"Therefore, I am much less interested in turning out a few exceptional piano players than in developing good teachers, musicians, and music-lovers, who are going to communicate their tastes and enthusiasms wherever they go. The thing that gives me the most pleasure is to visit, here and there about the country, a few smaller schools that have been developed by some of our older pupils and alumni. There is such a school in New York; there is another in Chicago; there is another in Bangor, Me., in Nashville, Tenn., and other places. That is the hope for America's musical future! The boys and girls here are as bright as anywhere. They are perhaps not so intensively musical as some Europeans, but they are quicker to learn and so receptive to ideas and impressions that they need only direction and wholesome criticism to turn themselves toward genuine and solid artistic achievements. I can assure you that as yet there are not enough good musical piano students at large. Too many? If there were time to do it I should turn out three times the number, and then there would not be enough to go around!"

O. D.

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ROME WELCOMES STRAUSS'S "ELEKTRA"

First Performance of the Opera There Awakens Enthusiasm—Italian Worship of Debussy—Naples Approves Mascagni's "Isabeau"

ROME, Feb. 12.—There is no doubt about the enthusiasm with which the "Elektra" of Richard Strauss, called here "Elettra," has been received in Rome. It was presented in its one long act at the Costanzi on February 7 and was greeted with great applause by a crowded house. It was quite new to Rome, but had been mounted at the Milan Scala in April, 1909. Edoardo Vitale conducted on that occasion. He was also the conductor at the Costanzi on the 7th. The Italian libretto of the tragic Greek opera is by Ottone Schanzer, who has closely followed the German of Hugo von Hofmannsthal.

Nothing could have been better than Signora Emma Carelli's interpretation of the title part of the Strauss opera. She entranced the house by her passionate singing and perfect acting in the initial monologue, the duets with *Chrysothemis* and in the recognition of *Orestes*, her brother. She sang movingly of the murder of her father *Agamemnon*, by *Egisto* and *Clytemnestra* and vowed revenge with intense passion. The scene with the bad mother, *Clytemnestra*, recalling inevitably that of *Hamlet* with his mother, was impressive and full of fire. Also impressive was her rendering of the scene after *Orestes* has had his revenge on the murder of his father. The local critics all say that Strauss, whose music received here a better welcome than that accorded it at Milan, owes his success with the Romans, in a great measure, to Emma Carelli, who was well assisted by Signorina Marek, Signorina Figoriti, Tenor Marini and Basso Cirino. The orchestra was perfect under the guidance of Maestro Vitale. Rarely in fact have the instrumentalists of the Costanzi shown such excellent execution and finish as in this opera.

Walter Mocchi has a big scheme in view. He proposes to give at the Costanzi, in the Spring of 1913, on the occasion of the centenary of Richard Wagner's birth, the entire tetralogy. He will have several representations of the "Rheingold," the "Walküre," "Siegfried" and "Götterdämmerung."

Numerous concerts are being given in Rome this month. We have had them at the Augusteo, the Sala Verdi and the Costanzi. Hans Pfitzner is here and also Eugenio Albini. The latter is at the Sala Verdi, where he gave on Saturday, February 10, a fine concert with piano, harpsichord, cello and viola da gamba. Among his selections were a sonata by Visconti—1,600—for viola da gamba and clavicembalo, or harpsichord, a sonata for cello and piano, by Benedetto Marcello, a concerto for cello by Eugene D'Albert, and some shorter pieces by Popper, Becker and Von Goens.

Claude Debussy's "Iberia" was greatly enjoyed at a recent concert in the Augusteo, conducted by young Molinari. We also heard on this occasion Beethoven's "Heroic Symphony" and the Funeral March from the "Twilight of the Gods." The harmony, the color, the vibration of Debussy's bizarre music were all thoroughly appreciated. Debussy is now, in fact, veritably worshiped in Rome as a music hero. I have seldom read so many pages of enthusiasm as have been devoted to this composer in the newspapers since his "Iberia" has been heard, although there are still some anti-Debussysites about.

Cesare Pollini, who was court pianist for many years to Queen Dowager Margaret, of Savoy, has just died at Padua. He was a musician of rare ability and composed many excellent piano pieces. He translated several foreign books on music and wrote a useful manual, "Terminologia musicale Tedesco-Italiana." Just before he died



The Cartoonist of "Orfeo," a Roman Musical Journal, Sketches Mascagni Conducting His New Opera, "Isabeau," Which, Though Rejected by the Critics, Has Won a Popular Success in Italy

Pollini gave a concert in aid of the families of soldiers who had fallen on the battlefields of Tripolitania and Cyrenaica. At Sassari, in the island of Sardinia, has been presented an opera in one act by a Roman composer, Augusto Poggi, entitled "Ornella di Abruzzo." This opera was first mounted at Malta, where it was successful. Maestro Poggi, who conducted his work at Sassari, was repeatedly applauded.

After Milan and Venice, Naples has now given its verdict on Mascagni's "Isabeau." That verdict has been supremely favorable, at least on the part of the public. Nearly all the airs were encored at the San Carlo on February 8; Tenor Grassi, Maria Farneti and Conductor Mugnone being repeatedly called before the curtain. The duet in the third act, between *Isabeau* and *Folco* (Farneti and Grassi), took the house by storm. Mascagni woke up all the southern enthusiasm by the magic of his music. The Neapolitans are to hear the opera at the San Carlo on several occasions again.

In the realm of opera comique we have had this month at the Nazionale in Rome "La Casta Susanna," music by G. Gilbert, libretto by G. Okoukousky. The theme is taken from a French source, and has already been employed here successfully in "Il figlio di papa." The chaste *Susanna* is

by no means like her Scriptural namesake. She is surrounded by a crowd of elderly libertines and young rakes. She frequents the "Moulin Rouge" in Paris—and that is enough about her. The music is lively, if not original, and the manager of the Nazionale has found a good *Susanna* in Vanna Galliana. WALTER LONERGAN.

INDIANS AS MUSIC LOVERS

More Appreciative Than Royalty, Declares Kubelik, After Playing to Them

Lo! the poor Indian has got his due. No longer must he be dead to be called good. Jan Kubelik, Bohemian violinist, has come to his rescue. The violinist says that the American Indian—Choctaw, Chickasaw or Cherokee—has the average man "beaten to a frazzle" when it comes to being a music lover. The redskins, says Kubelik, make better audiences than any gathering of royalty in robes of purple and glittering diamonds before which he has ever played.

Kubelik came to Chicago, relates the *News* of that city, direct from a visit to Oklahoma, where he went with the express purposes of determining to what extent the American aborigines loved music and of shooting a few ducks. Scarcely had he stepped from the train that brought him here when he began his praise of the appreciation of the natives for his melody.

"I have played before royalty in foreign lands," he exclaimed, enthusiastically, "and the kings and queens have applauded my efforts politely, but you should have seen those Indians before whom I played in Muskogee. They stood up and applauded madly, their hearts in it, as well as their hands. I have never experienced anything like it—never. Tears rolled down many a red cheek before I had finished. We hear of the Indian's stolidity. It was not noticeable at either of the packed audiences of red men before whom I played."

"Those men and women are true children of nature, unspoiled, untrammelled by civilization. As I played in front of row after row of the eager 'American children' my own heart glowed as never before and I was able to play with a new spirit. I have never felt such a thrill before in my life."

"When I went down there I said to myself that this was to be the true test. Here was an opinion which I could swing to me only by true art. I played, I think, as I never have played before. They harkened enraptured. Their delight was like that of children."

"And then their applause. I have heard your college football cheers, but the wild war cry of the Indian is more thrilling. I tell you I feared for my scalp, but when I found that they did not want to burn me at the stake, but only wanted to hear me play again, I was relieved."

Praise from Miss Garden

Mary Garden, speaking of her reported betrothal to a prince, praised the plain, untitled American man. "I remember an American at a ball in Monte Carlo," she said. "His self-reliant Americanism stood

out well amid the elegance of the counts and earls and grand dukes who were there. I overheard a Russian princess talking to him on the moonlit terrace. 'Do you dance?' she said. No; he didn't dance. 'Do you speak French?' No; he only spoke American. 'Do you play bridge?' 'No.' The princess raised her aristocratic eyebrows. 'May I ask,' she said, 'what you do do?' 'I earn my own living,' said the American. The princess laughed gayly and approvingly. He was, and she knew it, the only man there who did."—*Kansas City Times*.

Hess and Van Eweyk Join in Milwaukee Lieder Recital

MILWAUKEE, Feb. 26.—The joint recital by Ludwig Hess and Arthur Van Eweyk, noted German *liedersänger*, last week, attracted the largest Sunday matinee recital audience that any combination has ever been able to bring together in Milwaukee. Each of the singers appeared twice in solo numbers, Mr. Hess in a group of familiar Schumann and Schubert ballads, and in a selection of which "Erlkönig," Hugo Kaun's "Süsse Rast," and the "Sandmaennchen" ballad were the most prominent numbers. Mr. Van Eweyk, who is a member of the faculty of the Wisconsin Conservatory of Music at Milwaukee, showed the constancy of his attachment to Schumann and Loewe. The popular Bispham hit, "The Pauper's Drive," in English, was well received. The novel feature of the matinee was the duet singing, including tenor-basso combinations from Brahms, Schumann and Handel. Mr. Van Eweyk appeared in a song recital at Milwaukee-Downer College, practically repeating his Sunday solo program. It was his last public appearance in Milwaukee this season, as he sails from New York for Hamburg on March 7. M. N. S.

The First Comic Opera

The first comic opera was described by Sir Frederick Bridge in a lecture at the City of London School last night, says a recent issue of the *London Daily News*. The opera, "L'Amiarnasso," was by Orazio Vecchi, originally an ecclesiastic and afterward a well-known madrigal writer, and was published in 1597 as a musical comedy. There was a prologue, and the characters numbered a dozen. A curious feature of the music was that though the characters were supposed to sing their parts the score was for four or five voices, who practically provided the accompaniment instead of an orchestra. His view was that each character sang his words in front of an audience, the other voices behind the screen singing them at the same time.

The comedy had a vivid love story, in which *Lucio* and *Isabella* were the principals, and there was true dramatic feeling in the musical form. *Lucio* at one point went away threatening to throw himself over a precipice when presumed to be discarded by her, and then *Isabella*, singing "Dear Mother Earth, receive my life blood and sad heart together," determined to stab herself. But, as was usual, some one came on at the critical moment.

Susanne Dessoir, the Berlin *lieder* singer, is to sing her farewell to her public this month.

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PERSONALITY OR NOT?

Arthur Farwell Replies to Claude Cunningham's Letter of Criticism—Visionary Ideas—Song in a Worldless Universe—The Term "Personality" Defended

By ARTHUR FARWELL

TO pursue "Personality," it seems, is to get oneself pursued. This has its advantages, however, for if we can but get enough pursuers in the field and under way it may be that we can catch the elusive lady.

I find my position, as expressed in an article in *MUSICAL AMERICA* of February 10, challenged by Mr. Claude Cunningham in an interesting letter in the issue of February 24. Mr. Cunningham's letter is surprising as well as interesting, for—*mirabile dictu!*—he finds my position "materialistic." Very well, I will show his position to be, not spiritual, as he supposes, but *visionary*. By visionary I mean, not inspired by vision, like a seer, but fantastic, inutile, inapplicable to human uses.

The subject is "personality," an attribute, a usable power, of the human being as we see him and know him—or her, as the case may be. It is that thing which makes us a power among men, and which lifts us above nonentities, in life and in art. It is that thing which it is safe to say every live and ambitious reader of *MUSICAL AMERICA*, including Mr. Cunningham himself, and certainly myself, wants to have more of to carry him to greater personal success, to make him a more efficient medium for the ideas or the art for which he stands, or to render him of greater service to his "cause," whether it be ethical culture or the concert or operatic stage. Neither nonentities, nor fools with talent, can do and be these things. Personality, for the artist, and for others, is salvation from nonentityism and from ignorance of how to make the greatest use of our talents.

Mr. Cunningham evidently does not allow that the term "personality" applies to this thing. But it is that thing that the entire discussion is about. Miss Garden was told that if she could provide the "voice" and the "personality," that is, the something, left undefined, that could make her the acceptable personal vehicle of that voice, the mere matters of artistic training and education could easily enough be taken care of. Mr. Cunningham prefers to regard "personality" as the offensive flaunting of one's person, for he hopes that the present discussion is the "beginning of a serious crusade against the ruthless display of certain types of so-called 'personalities' which are only reflections of obnoxious 'individualities,'" and he wonders that the "flaunting of so many unwelcome 'personalities' has not polluted more innocent 'individualities.'" Crediting me with an evident aspiration to the right and the real thing, despite my putting it on an erroneous ground, he writes that I "saw black and was inspired to write about white."

At first glance it would seem, therefore, that Mr. Cunningham and I were aiming at the same thing, only that I call it "personality," while he considers that "personality" signifies another thing, and gives no other name as a substitute. If this were the case it would merely resolve to a contention over a definition, and there would be no deeper issue at stake. But in place of "personality" as Mr. Cunningham understands it, and in place of my "materialistic" view which insist that

the only way that they (all the higher human qualities) can show themselves is through the visible and tangible body on the plane of matter.

Mr. Cunningham substitutes a thing which, while confessedly neither fish nor, particularly, flesh, is unthinkable and impossible even on the high ground on which he believes himself to stand.

Let us see what he says:

But, more seriously, there are among us some who have presumed to imagine that man was not developing Personality, but that he was building a particular spiritual entity in Eternity, that he was a kind of intellectual monad in the Infinite Intelligence, entirely capable of and responsible for his spiritual change but without any specific aim to manifest its phenomena in the flesh.

As I am to confess it, I am obliged to depend on actual physical eyes to read this amazing statement (how it must have gone against Mr. Cunningham's grain to have to use a physical hand to write it!), but if the linotype man has

done his duty faithfully, and I read aright, I can only ask—does not Mr. Cunningham sing? I do not mean "pipe to the spirit ditties of no tone," like the silent ancients imaged on the "Grecian urn"—but does he not sing—however spiritual the essence of the song and its effect upon the hearers—with a real flesh and blood throat?

Granted—Mr. Cunningham does, with credit to himself of which he should be justly proud. But the awkward circumstance is that his spiritual capacity for song has had to "manifest its phenomena in the flesh"—unless Mr. Cunningham is able to prove an alibi every time he sings!

I return to his statement for further light and learn that the spirit of man, while it can manifest itself in the flesh, has "no specific aim" to do so. That is to say, Mr. Cunningham's spirit can express itself through the earthly body in song audible to earthly ears, but it has "no specific aim" to do so. Life and song in this world, then, are aimless, purposeless things, backed up by no desire for anything in particular here, or by any directing of the will with special intent.

This being the case, why in the world does Mr. Cunningham sing at all? And will he tell us how one can sing some particular song without a "specific aim" to sing that particular song and no other. If a singer is to sing a particular song, how can he do so without desiring to sing that song rather than another, without exercising his will in a particular way to choose it out, and without specializing on the interpretation of that particular song? And must he not make a special effort through his physical vocal apparatus to sing it? Is it not "specific aim" from first to last? Does Mr. Cunningham wish to write himself down an aimless singer, half-hearted in all song until he can join the angelic choir?

But the final *reductio ad absurdum* is not yet. If Mr. Cunningham will stop to think he will see that if "man is building a particular spiritual entity in eternity" and has "no specific aim" to manifest the phenomena of spirit "in the flesh," no man could sing any song, and in fact no man and no earth could exist.

Matter and all phenomena in matter, including the singing of a song, are governed by unchanging and unchangeable laws; but had spirit "no specific aim" in manifesting its phenomena in the flesh, that is, in matter, this could not by any possibility be the case. The multitudinous aimlessness of spirit would result in such confusion of operation in matter that the outcome could be nothing but chaos. The laws of matter bloom from the laws of spirit as the tree from the seed. Scientists from one side, and philosophers from the other, have never been able to discover the dividing line. "Specific aim," namely, to fulfil the law, is the very foundation of the manifestation of spirit in matter. Were this not so Mr. Cunningham would never have sung a song, and there would never have been any Mr. Cunningham.

According to Mr. Cunningham's extraordinary statement the physical universe is a wholly casual and non-essential part of the total universe—a whimsical conceit of the Creator, capable of being entirely ignored by the spirit of man, if he so desires. It is astonishing that the Lord made so many worlds if He had no real use for them, and that He should people them with beings having no "specific aim" with relation to them. It would be equally astonishing were evolution to have done the same ridiculous thing.

Buddhists, saints, and monks have all snubbed the world severely, it is true, but it has remained for Mr. Cunningham to exclude it wholly from legal standing in the universe. This general attitude of mind is familiar enough. The world is not a place to make glorious by life and art—by manifesting in it the unfolding splendor of the spirit—by reflecting the Divine Personality in the human. It is a place to quit.

It is an excellent thing to build a "spiritual entity in eternity." Most of us hope that we are, incidentally, doing that. But in Mr. Cunningham's sense, that is, with the world left out, it doesn't help us to succeed in the stock exchange, the pulpit, the teacher's studio, or on the operatic stage—and it should. Scorning to-day and meditating upon eternity is not living. We can live only in the Here and Now. Even in the next world Mr. Cunningham cannot expect to do better than that, for if he eternally remains a "monad" or an "entity," that is, an individual, as he expects,

he is in the same fix, since an individual, by virtue of being such, cannot compass eternity and infinity.

Therefore, the man who has no "specific aim" to pour the elixir of his loftiest spiritual nature in the vessel of the Here and the Now, has not begun to live! If this be materialism, make the most of it.

It is not difficult to think what would be our opinion of Lincoln to-day, had he despised life in the flesh, had he reserved his towering spiritual heights for some theoretical life in eternity, and had he not revealed those heights on every occasion, great and humble, which his Here and Now permitted. We would never know that he lived—for he would never have lived.

Lincoln is the very type of what I mean by "personality," at its highest, to have which is to develop one's nature to its greatest possibility, and to get it fully expressed in this world.

That most certainly implies specific attention to the "world of the flesh," whether it realize itself in designing a gown or saving a nation. But if Mr. Cunningham can tell me of any other way in which any person was ever known to have amounted to anything, I should be glad to hear of it. Take even his favorite René Descartes with his "I think, therefore I am." Why, if the

philosopher had not spoken or written his admirable sentiment in the flesh Mr. Cunningham would never have heard of him!

There is no question as to Mr. Cunningham's high aspiration, only, unlike the pragmatist, his philosophy is one that does not work. People are often much better than their philosophy, as is certainly true in Mr. Cunningham's case. While I have no desire to assume, and resent being credited with assuming, the rôle of protagonist in any "fleshy school" of philosophy, I do feel the need of emphasizing the fact that those who would bring "personality" to bear upon their success in any art will do so in proportion as they lift their nature to its highest possibilities by physical, mental and spiritual effort, and get it expressed in terms of this world.

I do not think that there should be any quarrel over the term "personality" as applied in this manner, and I believe that common usage is giving it precisely this meaning.

Let me assure Mr. Cunningham that my "symbolic theology," which he hopes that Mephisto will correct, is quite correct as it stands; and also, that nothing could be further from my desire than to encourage the "flaunting of unwelcome personalities" before a humanity so greatly in need of the welcome kind.

THE WIT OF MORIZ ROSENTHAL

MUNICH, Feb. 10.—Moriz Rosenthal, the pianist, gave a recital here this week, apropos of which his latest *bons mots* are being circulated. Here are some, freely translated:

When Joachim's "Hamlet" Overture was first performed a musician said to the great pianist that he could find nothing in the composition that suggested the title. "On the contrary," replied Rosenthal, "these themes of Joachim's caused me to ask with Hamlet: 'Sein oder nicht Sein,' which is the German for 'To be or not to be,' and which also signifies 'His or not his?'"

A well-known pianist performed at his recital Chopin's "Minute" waltz arranged in thirds by Rosenthal. The latter was present and heartily congratulated his colleague. "Do you know," said he, "that 'minute waltz' gave me a quarter of an hour's pleasure?"

Rosenthal was asked by another virtuoso

if he would not place on his programs a composition by a boy wonder (Erich Korngold), whose father, critic of the Vienna *Freie Presse*, was making, publicly and privately, ardent propaganda for his child's compositions. "As you say, my dear friend," replied Rosenthal, "the compositions are not grateful, but the father will surely be." When one of the boy's compositions was on another occasion lauded to the skies, Rosenthal exclaimed: "One ought to cry out as the cardinals do at a papal election: 'Habemus Papam.'"

A pianist of great skill, but with a very limited repertory, was asked by an enthusiastic lady to write a line in her album. "Only one line, dear master, but something particularly characteristic of your art." The virtuoso turned to Rosenthal and asked him: "How is it possible to write something characteristic in one line?" "Oh," replied Rosenthal, "write down your repertory."

JACQUES MAYER.

THREE LOS ANGELES RECITALS OF CHARM

Piano, 'Cello, Violin and Vocal Performances—Myrtle Elvyn and Elsa Ruegger Join Forces

LOS ANGELES, Feb. 25.—L. E. Behymer presented in joint recital last Friday Myrtle Elvyn and Elsa Ruegger. This was a happy conjunction, as the former supplied a shower of brilliant pianistic fireworks and the latter the sobbing cadences of which the violoncello is capable. Miss Elvyn was in radiantly good spirits, having enjoyed the outdoor life of Southern California for the last week, and she played with a zest that carried her audience. Miss Ruegger's more intimate style touched the heart and showed her depth of musical thought in no small degree. Thus complementing each other, the two delightful artists gave unusual pleasure.

Oskar Seiling has of late years taken his stand among the first violinists of the West by his dignified interpretations. His first recital, for the present season, was given on Saturday, and in it his standing was accentuated. As a concession to popular taste he played the Vieuxtemps Concerto in D Minor, but his main object was to present several novelties—Praeludio and Allegro, Pugnani-Kreisler; Andante, Martini-Kreisler; "Schoen Rosmarin," Kreisler; "Humoresque," Kocian, and the Caprice "Viennois," Kreisler. The concert might almost have been nominated a Kreisler recital, as it offered so many of that artist's pet numbers.

Mr. Seiling plays with the charm of intimacy that is achieved only by the finer spirits among musicians. He has a fund of humor which creeps out in such things as the jolly "Schoen Rosmarin," and the charming "Humoresque" of Kocian; while his art is fully equal to the delicate beauty of the Schubert-Wilhelmj "Ave Maria" and the brilliant Sarasate "Zigeunerweisen." At the piano was France Woodmansee, who completely fell in with Mr. Seiling's moods.

At Blanchard Hall last Tuesday Mme. Richardson and M. Mascall, of the defunct Grazi Opera Company, gave a recital of operatic numbers. These singers, with M. Affre, form the greatest trio of artists in that company. The attendance was mod-

erate, but of a quality which enjoyed the rich selection of solos offered. W. F. G.

A "WATTEAU AFTERNOON"

Bell-Ranske Song Recital Given in Novel Form

A "Watteau Afternoon" was the novel form of a song recital given at the New York studio of Mrs. Bell-Ranske by her daughter, Tullik Bell-Ranske, soprano, assisted by Marguerite Baithé, pianist, on February 22. One end of the studio was arranged as a stage, on which the young artists appeared in picturesque Watteau costumes.

Miss Bell-Ranske offered a number of songs by old and new French masters, among which were "Vous Dansez Marguerite," by Lemaire, and Delibes' "Les Filles de Cadix." An interesting number was "La Fontaine aux Perles," which is one of Adeline Patti's favorite songs.

In a short talk Mrs. Bell-Ranske stated that she was trying to create a center where a helping hand could be extended to young artists and where aspiring young musicians could gain a hearing.

"It is about time," she declared, "for the musical profession to lay aside jealousy and for artists to help each other to be successful."

Mascagni Has Double Conduct London Rehearsals

LONDON, Feb. 21.—Pietro Mascagni, who is coming to London to conduct the forthcoming production of his opera, "Cavalleria Rusticana," at the Hippodrome, was preceded here by one week by an assistant, Signor Farinelli, who has been rehearsing the orchestra, awaiting his chief's arrival. Farinelli not only assumes the attitude of Mascagni, using the same arm movements and gestures of the composer, but so resembles him in feature, that the orchestra will hardly recognize the difference when Mascagni himself takes the baton in hand. Mascagni will receive \$10,000 a week for his work, and "Cavalleria Rusticana" will be given in its entirety, the composer stipulating that no cuts should be made in the score.

Leopold Godowsky and Jean Gerardy played Beethoven's five sonatas for piano and cello recently in Berlin.



BEHIND THE CURTAIN

**Philadelphia Sustains a Violent Awakening—
Interviewing Twenty Persons in Seven
Hours—An Italian Excursion with Henri
Scott and an Australian Tour with
Mme. de Cisneros**

PHILADELPHIA woke up two weeks ago with the arrival of the Chicago Grand Opera Company and fairly rubbed its eyes when "yours truly" rushed over from New York on a wholesale interviewing tour. Without intending any reflection on the able interviewers of the Philadelphia papers, nor a boom for myself, I confess that it was "going some" to interview twenty people in seven hours and it takes a man from New York to do it—provided he has the able assistance and advice of Mr. Shelley, the press representative of the opera.

Mr. Shelley, aside from all his other qualities, which are said to be numerous, is undoubtedly a "live wire" and a wide-awake man—a direct contrast to the Philadelphian who took the trolley car with me for a distance of ten blocks and found nothing better to do than to take a quiet nap in the middle of the day.

During the five minutes that I spent in Mr. Shelley's presence the telephone rang half a dozen times, a number of artists dropped in to shake hands, a very excited individual inquired anxiously for the next train for New York and a young lady *comprimaria* wanted the address of a good milliner—not too expensive. Between all this Mr. Shelley arranged some interviews for me in the afternoon, selected a number of pictures for me, and was just ready to bow me out when a picture of dainty loveliness, clad in ermine, presented itself at the door.

"Gracious, fine!" exclaimed Shelley, "we can start right in with an interesting interview. Give me your muff, Miss Teyte, and take my chair—oh, you know each other—so much the better!"

"I am all in," complained the little singer with the big voice. "That reception last night was the last straw—imagine two hundred and fifty people in a room which cannot hold more than a hundred—and all these women trying to find poor little me in the throng! Joking aside, I have had a strenuous season, though, for a first one, I am delighted that all went so well."

Miss Teyte's eyes were sparkling with pleasure. She expresses in her face what the Southern nations express with their hands.

"What do I think of my audiences? Why, how can you ask such a thing? Were you not at my Carnegie Hall concert? I think that both the New York and Boston concert audiences were most appreciative and it is a pleasure and an inspiration to sing for them."

"During the summer I shall go to Germany, probably to Munich, to perfect myself in German rôles—oh, yes, I know a number of them, but I have not sung them here."

"To-morrow is my farewell appearance here in Philadelphia."

Here Mr. Shelley gallantly shed a tear and blew his nose!

"But," Miss Teyte continued consolingly, "I shall be back next season. Next Tuesday (February 20) is my last evening in New York. Do come and hear me in 'Cendrillon,' after that I am invited to a ball and I am going to dance till morning—in time to catch the boat."

And in anticipation of this joy and forgetting all about the interviewer's further

questions, Miss Teyte waved a farewell and literally danced herself out of the room.

A bit later I dropped in at Sammarco's room and just had time to shake hands with him and the ever-present, ever-on-the-alert Elise Lathrop.

Signor Sammarco was in a happy mood and "jollied" me so unmercifully that I dare not repeat what he said, for I got the worst of it. Then he told me in strictest confidence what he would do after he gave up his career as a singer—and here again I am not at liberty to say anything, for Sammarco made me give my word that I would keep it dark—very dark.

"But it's going to be some enterprise in this country—no, not as singing teacher, thank you!"

Next I ran into Maestro Parelli, who was returning from a rehearsal. "I have no end of things to tell you," said Mr. Parelli, "but not now. My new opera will be produced next week and I am buried in rehearsals, but I promise you'll have the first details. I do admire *MUSICAL AMERICA*—and I read religiously every page of it. So long!"

Hardly had I left Maestro Parelli when I saw Dr. Plumon, the husband of Maggie Teyte, stalking through the lobby of the hotel just as I was grabbed from behind by an old acquaintance, the basso Nicolay, of Manhattan fame.

"So glad to see you again—don't you know the gentleman over there? That's Mr. Teyte," he added in a confidential whisper.

Oh, the glory of being a prima donna's husband!

Another artist, one of the minor lights, Alfredo Costa, passed by and recognized "Behind the Curtain."

"Thank you so much for that little advertisement your paper gave me this week," he said.

"Advertisement? What? Where? I don't know anything about it," I answered. "Have you not seen the cut of the newly invented automatic billboard of our opera house? It was in your paper!"

"Well, what of it?"

"Well? I am in one of the casts. My name is in your paper all right—free of charge!"

Blessed are the meek, for they shall inherit the earth!

Back at Mr. Shelley's office I found Mr. Scott, the American basso. "Tell me something funny," I pleaded. "I haven't heard one good anecdote all day."

"Anecdotes? But, my dear sir, I am not Caruso or Mary Garden—I am only a poor struggling basso with a past full of struggles."

"Let's hear about the struggle," I encouraged.

"Oh, well, if I must, I must. You know how hard it is for a young American to make actual money on the European stage. I had once a contract with a company that was none too reliable, for 35 francs a performance. They were a few weeks behind in their payments and I had agreed to wait another week. That night we sang 'Bohème.' I was the *Colline*. After the first act I noticed that my colleagues received their money. They were all natives—I was the only American in the cast. I was furious. Thinking that the management discriminated against me as an American I sent

for the impresario. The second act, still no money forthcoming. At the end of this act I sent one of my friends whom I had coached how to play this new part to the manager and impresario with the news that Mr. Scott had returned to his dressing room and would not sing in the third act unless he was paid. That brought at once the manager, the impresario and the secretary to my room. They pleaded and urged, while I pretended to

terrific force and the impression was such that the children began to scream in unmistakable terror. The audience thought it a huge joke and howled with delight, and I could hardly suppress a grin that was anything but Mephistophelian."

Mr. Shelley had kept his word and punctual to the minute made his appearance with Mme. de Cisneros, the versatile contralto, my last "victim" of the day, and whom I place last in this column only because one always keeps the best for the last—*pour la bonne bouche*—as the saying goes in France.

A woman in her prime, of statuesque beauty, strong magnetism and a charming personality; a woman of the world and of the stage, who has traveled through every continent, Eleanora de Cisneros is decidedly a *type*. She came toward me with the absolute self-assurance of one who is accustomed to conquer and I capitulated even before she had uttered her cordial greeting.

We sat down in a quiet corner of the foyer. From the distance we could hear the strains of Parelli's new opera, "The Quarreling Lovers," but the strains blended perfectly with the warm, melodious voice of my fair *vis-à-vis* and with the harmony of our conversation.

It was a colorful picture of her life which Eleanora de Cisneros unfolded there, from the time of her birth on Manhattan Island, Gramercy Park (not in Brooklyn, as so many people think), through her school years, her early ambitions, her début at the Metropolitan as the first American girl who had accomplished a début there without studying in Europe; through her later struggles in Italy, where she had to make use of her Spanish name to fight against the prejudice then prevailing against artists of American birth, and so to her final successes at the Manhattan, in Chicago, in Philadelphia and her tour around the world.

In that self-same tour I was much interested. "Tell me how Australian audiences behave," I demanded.

"They were lovely to me down there," came the reply. "Take Sydney, for instance. That's the city where we started our tour, and where we made the most money. The audience, that is to say, the part which occupies the gallery, gathers in the theater from two o'clock on for the night's performance. They go right to their seats, take their dinner with them, the women do some needlework or crocheting, a piano is put in the gallery so that they can pass the time away playing and singing. If I happened to pass the stage during those hours the galleryites would greet me with loud cries of 'Cis, Cis, Cis!'"

"On the night of my farewell appearance, imagine my surprise when a delegation from the gallery presented itself to ask permission to give me a token of affection. It was a brooch representing an Australian bird, made of Australian gold, set with South Sea pearls and Australian turquoises, bearing the inscription 'To E. D. C., from the Galleryites.' With that came an autograph album bearing the signatures of more than 700 people, collected an hour before the performance. They threw two balls of twine on the stage from the far ends of the gallery, and when two stage hands who were in the secret had fastened them there descended two magnificent baskets of flowers. I was so touched I hardly knew what to say, but I volunteered that I would sing something for them—and what do you think they asked for? They shouted, 'For She's a Jolly Good Fellow!'"

An hour later the express carried back to New York a very bewildered and thoroughly mystified newspaperman, who wondered where and when and how he could find all the English adjectives which would be adequate in the description of this extraordinary woman—artist—good fellow.

LUDWIG WIELICH.



—Photo by Moore.

Eleanora de Cisneros, Who Is Completing a Successful Season with Chicago-Philadelphia Opera Company and Who Is to Tour Australia Again Next Summer

be furious, taking off my boots, my costume, but not my makeup. The audience grew impatient and began to whistle. The impresario gesticulated, became hysterical, swore he would pay the next day—still I went on undressing.

"Nothing doing," I said, "no money, no singing."

"They rushed out in despair and in five minutes the treasurer came back with my full arrears—340 francs, a fortune for me then—and in two more minutes I was on the stage—the money safely tucked away in *Colline's* costume."

"Another time, in one of the theaters in Italy, I sang my favorite rôle, *Mephisto*. At that theater *Mephisto* makes his appearance from a trap worked by stage hands, and with a display of fire and flames. There were many children in the audience and no doubt their papas and mamas had prepared them for the appearance of the devil. When my cue came the stagehands worked more swiftly than usual and as a result I shot upwards with

MAUD POWELL



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AMERICAN VIOLINIST PLEASES VIENNA

Cordelia Lee Repeats Previous Successes in Germany, Russia and Her Own Country—Another Kreisler Triumph—Edna de Lima in a New Work at the Hofoper

Bureau of Musical America,
Vienna, Austria, Ploosgasse 6 (IV),
February 8, 1912.

IN addition to the brilliant artists now appearing here in rapid succession, whose familiar names greet us in great letters on the posters and are guarantee of a well-spent evening, there are numerous less known candidates for public favor whose acquaintance is still to be made and often proves most interesting. One such, preceded moreover by much commendatory notice for concerts given in Germany and Russia, was the young American violinist, Cordelia Lee, who at the Bösendorfer Saal on Thursday of last week gave a very enjoyable recital and made more than good her claim to the excellent reputation already accorded her in her own country. Her finished rendering of the Vieuxtemps Concerto in D Minor was rewarded by warm plaudits, and her virtuoso playing of the last number on her program, Fritz Kreisler's "Caprice Viennois," a delicate compliment to the Kaiserstadt, perhaps, called forth the customary insistent encores.

Conductor Gregor Fitelberg, of the Warsaw Conservatory, has given two further interesting symphony concerts at the Grosser Musikvereins Saal, at the former of which he presented the B Flat Major Symphony by his compatriot, Karol Szymanowski, a work excellently constructed in the first movement and showing great inventive power, especially in the second movement, described as "Theme with Variations" and containing a scherzo, an adagio and finale, the last in the form of an effectively built up fugue. A Piano Sonata in A Major, by the same composer, who is rapidly becoming a favorite here, was brilliantly played by Arthur Rubenstein, who is also a Pole. Gregor Fitelberg himself figured as composer of an interesting trio at the chamber music evening of Julius Wolfsohn, who, together with Professors Rosé and Buxbaum, also played Tschaiakowsky's beautiful Trio in A Minor exquisitely.

In his recent concert Ernst von Dohnanyi, the Hungarian piano virtuoso, gave a highly poetic interpretation of Beethoven's Sonata in A Flat Major, and at his only concert this season Emil Sauer, playing in his accustomed masterly style to a house completely sold out, produced two novelties of his own composition, a concert etude, "A la valse," and a work entitled "Moto Perpetuo," in octaves. At the latest of the Sunday symphony concerts Leopold Godowsky, who will soon be heard again in some new compositions of his own, played most artistically the Beethoven Piano Concerto in G Major. At this concert there was performed again, after the lapse of a number of years, "Thus spake Zarathustra," symphonic poem by Richard

Strauss. Strauss has also been given a hearing again at Vienna in his opera "Feuersnot," which was brought out with great enthusiasm by Gustav Mahler at the Hofoper about a decade ago and was last week inaugurated at the Volksoper by energetic Director Simons and apparently with greater success than at the more aristocratic house.

Triumph for Kreisler

Fritz Kreisler was stormily acclaimed at his recent concert, playing the Brahms and Mendelssohn Concertos with all his wonderful gifts of interpretation and technic. To the beauty of the Mendelssohn concerto he lent a fine strength and placed a marvelously executed Stretto at the close of the finale that fairly coruscated with brilliancy.

Beethoven's wonderful Ninth was performed with enthusiasm at the latest concert of the Wiener Orchester Verein, under Ferdinand Löwe, who conducted with all his heart and soul. The audience followed the beautiful composition with reverence and carried away the best of impressions. Again it was Beethoven who dominated the second concert this winter of the Sing-Akademie. With Bruno Walter at the conductor's desk the "Missa Solennis" exercised its wonderful effect on a large and representative audience.

At the latest Philharmonic concert Weingartner's symphonic work, "Die Gefilde der Seligen" ("The Fields of the Blessed") made a far greater impression than when first performed some fifteen years ago. The composition is brilliantly orchestrated, and with this noble band of musicians to give it voice it was greatly applauded. It was preceded on the program by Schubert's B Minor Symphony, the closing number being the C Minor Symphony, by Brahms. Now the Philharmonic concerts are in abeyance till Weingartner's return from America.

At the last Sunday evening entertainment, given in the form of a concert, of the "Concordia," the Vienna Press and Artist Club, Edna de Lima, of the Hofoper, sang delightfully in her sweet, clear soprano some selections from "Manon" and a number of dainty French songs. Our attractive young compatriot is coming very much to the front here, has been cast on alternate nights for one of the leading rôles—Teresa, in d'Albert's opera, "Die verschenkte Frau"—and is to be assigned the part of Bachis in "Aphrodite," an opera by Oberleitner and Liebstöckl founded on the French romance of the same name by Pierre Louys. "Die verschenkte Frau" ("Wife Given Away") had its first performance anywhere at the Hofoper on Tuesday evening of this week and scored a decided success. The plot, invented by F. Antony and cleverly adapted with smooth lyrics by Rudolf Lothar, is amusing, the music by d'Albert melodious and pleasing, at times original and always brilliantly orchestrated.

The action in brief is as follows: Beatrice and Felicia are twin sisters and marvelously alike, the correct inference of which circumstance is that the two are played by one and the same person; Beatrice is meek and tyrannized over by her husband An-

tonio, whom she nevertheless loves; Felicia is daring and coquettish and has eloped with the leader of a company of comedians some years before. A jolly beggar monk, Fra Angelico, taking pity on Beatrice, who regales him with meat and drink, advises her to join a procession about to repair to the near-by shrine of Saint Anna, Patroness of Marriages, and implore her intercession to change her husband into a kinder man. Beatrice is prevailed upon to do this. Just then the comedians appear with Felicia—who desires reconciliation with her old father Luigi—and Zaconietta, her husband, at their head. Felicia, hearing from the monk how matters stand, at once conceives the daring plan of impersonating Beatrice and drilling Antonio into the proper behavior. As the advent of the Lord of the Manor is announced for that evening and he has not come, she appoints her husband, Zaconietta to impersonate the Lord. Now Antonio is keeper of the inn, and he welcomes the supposed lord with all due honors. In surprise at first, soon turned into anger, he observes the utterly changed behavior of his supposed wife and is rendered completely furious by her outrageous flirting with the false lord. Now, it is the custom in the Italian village where all this happens that upon arrival home of the lord of the manor after an absence he is presented with some gift by the inn-keeper, and Antonio, driven almost to madness by jealousy and impotent anger, flings his wife as a gift at his supposed rival, only to regret his rash action at seeing the love-making of the happy couple. After a terribly spent night the morning rises upon his wrath and his repentance, and he is transported into the seventh heaven of delight and transformed into the meekest of benedicts when he recognizes the real Beatrice on her return from her night's pilgrimage and all is made clear to him by the merry monk.

The love music is particularly sweet and piquant in harmonization, and many lovely bits are allotted to the second couple of lovers, Teresa, the younger sister of the twins, and Scapino, one of the comedians to whom her heart at once turns. A particularly sprightly rhythm is given the comedians on their appearance. The work is charmingly staged and the lovely Italian landscape is flooded with real southern sunshine, a pleasure in itself after the darkness to which opera-goers have of late been inured.

Americans in a Musical Play

An amateur musical play, written by musical students, performed by them and intended to inaugurate a fund for needy English-speaking students in Vienna, was what gave an evening's genuine entertainment to a goodly portion of Americans and English in Vienna last week. The American Ambassador, Richard C. Kerens, had lent his name as patron of the function and was prominent in a front seat with Mrs. Kerens at his side, the American Consul-General and Mrs. Denby, and with many of the Embassy staff also being present. The play, entitled "Who's Who," was cleverly written by the music students, Louis Siegel (violin with Sevcik) and W. Golde (composition), the latter furnishing the musical thought. Both plot and melodies were original and pleasing. These two also shone as actors. Prominent among the rest of the cast was Mary Sharp, of Alma, Mich., who has been studying singing here for several years and to good purpose, as she showed, her clear and true soprano giving the pretty music its full due. A duet between her and John Heath, a pianist already known in America and doing some work with Leschetizky here, was particularly well done and ended in the regulation waltz at the close. The violinist, David Hochstein, presented a most amusing caricature of a virtuoso of the bow and created great mirth by the novel device of a cardboard shield over his left hand to "hide his fingering from his rivals" as he explained in broken English. Leopold

Godowsky's children cleverly impersonated a "Boy Wonder" and his doting mother—the entire action takes place in the office of a musical agent—and Mr. T. Newby Kenyon as the star "Baby Les Dys" made a most fetching operatic diva and brought down the house with the Jewel Song from "Faust."

ADDIE FUNK.

COLD DENVER MELTED BY DE PACHMANN'S ART

Pianist in One of His Best Moods Breaks Habitual Reserve of His Audience and is Hailed with "Bravos"

DENVER, Feb. 17.—It remained for eccentric De Pachmann, among all the world-famous artists who have appeared in Denver during the writer's four years' residence here, to break down the reserve of a notoriously cold public. Even the greatest artists usually have to give of their best for half a program before a Denver audience is aroused to anything bordering upon demonstrative approval, and even then one rarely observes any more impulsive expression than mere hand-clapping. But under the almost uncanny charm of De Pachmann's playing last Tuesday evening, the auditors were moved to self-forgetfulness and we witnessed, at the close of the recital, scores of men and women rising in their seats, waving handkerchiefs and crying "Bravo!" quite after the style of emotional concert-goers in the world's art centers. De Pachmann had one of his rare moods Tuesday evening and he played as I had never before heard him. The eccentric artist's facial grimaces and his running monologue to occupants of the front rows were distracting intrusions. But when one closed his eyes to these things and opened his ears to the music he realized its ethereal beauty.

Charles E. West, the enthusiastic amateur musician who annually conducts an orchestral concert for his own æsthetic pleasure and the financial assistance of some worthy institution, presented his orchestra of forty pieces at a local church last evening. A chorus of thirty voices, under direction of Larry C. Whipp, joined forces with the orchestra in interesting program items, and also sang a capella. Dr. John R. Gower, organist; Miss Woebbery, soprano, and Miss Livingston, contralto, were the soloists. Orchestra, chorus and soloists were heartily applauded.

We are to have our three days' spring music festival, after all. Mr. Altschuler's Russian orchestra is engaged, as well as noted soloists. The dates are May 6, 7 and 8. It has not yet been decided whether or not a choral work will be produced.

The Savage English Opera Company gave four performances of the "Girl of the Golden West" here last week. The orchestra and chorus were excellent and the singing was fair, but the opera itself failed to impress this Western people deeply.

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"That prima donna must love music thoroughly."
"Oh, I don't know," replied the manager. "She doesn't seem to get a bit of pleasure out of hearing anybody else sing well."—*Washington Star*.

"Don't like ragtime, eh?"
"Not much," answered the real musician. "Rag time always sounds to me like a tune affected with the stuttering habit."—*Brooklyn Citizen*.

"The tout ensemble of the orchestra is remarkably good," said Mr. Newrich's host, at the box party. "Don't you think so?"
"You bet it is!" responded Mr. Newrich, enthusiastically. "I like to watch the feller that's playing it slide back and forth. It looks as if he was swallerin' it!"—*Milwaukee Daily News*.

"Is your boy Josh fond of music?"
"I should say so!" replied Farmer Corn-tossel. "When one of these here musical comedies comes along Josh wants to be right up as close to the orchestra as possible."—*Washington Star*.

Fannie Blaine (in "Bought and Paid For")—Did you enjoy the opera last night?
James Gilley—After paying five dollars a throw to hear a guy yodle something in a language I couldn't understand? I should say not!—*New York Morning Telegraph*.

"Did you like 'Parsifal'?"
"Not much. The orchestra made such a noise tuning up all the time that I couldn't hear what was being said on the stage."—*Milwaukee Daily News*.

A story is told of a well-known Sheffield tenor, who, when asked to sing at a dinner, although he had no music with him, went on to the platform to try.

VARIETY MARKS WEEK OF PORTLAND ACTIVITY

Miss Cottlow and Miss Steel in Piano Recitals—Enthusiasm for John McCormack

PORTLAND, ORE., Feb. 22.—Augusta Cottlow, the pianist, gave a delightful recital under the auspices of the Monday Musical Club last Sunday. Her entire program was excellent, but her splendid interpretation of the MacDowell numbers was especially pleasing. Her encores were a Chopin Mazurka and "Rigaudon" by Raff.

Friday night the Steers-Coman management presented John McCormack, and he simply captured Portland. He was recalled after each number and responded to nearly all the encores. "Kathleen Mavourneen" and "Drink to Me Only With Thine Eyes" met with a perfect ovation, while the selections from "La Bohème" and "Faust" showed the splendid voice of a finished artist. It is seldom that one hears such perfect enunciation—his French,

He did his best but he broke down in the middle and retired.

He was cheered up by an elderly man sitting next to him, who tapped him on the shoulder and said:

"Never mind, lad, tha's done thy best; but t' feller as asked thee to sing owt to be shot."—*Tit-Bits*.

"Wyndley doesn't play the cornet any more, does he?"

"No, he thought he'd better give it up."

"Bad for his lungs, eh?"

"No, it wasn't that. One of the neighbors shot two keys off the instrument while he was playing."—*New York American*.

Listening to opera rehearsals is given as the cause of a Chicago man's death. There's no use talking, this culture business must be administered to Chicago in homeopathic doses only.—*New York Morning Telegraph*.

"You know," says Cohn, "I got a daughter who has a fine voice. And I spend a lot of money here in America with teachers on it. Then I take her over to Europe and take her to one of the real big teachers. He has her sing."

"Do you think I will ever be able to do anything with my voice?" asked my daughter.

"Yes," replied the teacher. "It might come in handy in case of fire or shipwreck."—*New York World*.

Reginald De Koven, at a dinner in New York, said:

"A French engineer described to me the other day a Panama Christmas—an almost tropical Christmas, with blazing sunshine, palms and clouds of mosquitoes."

"He said that a friend of his, a Provençal engineer, had taken to drink in order to enliven the tedium of Panama life, and one Christmas, calling on the man, he found him sleeping without the protection of a mosquito curtain."

"I can't understand," he whispered to the Provençal engineer's servant, "how your master can sleep without a net. Don't the mosquitoes trouble him?"

"No, sir," the servant answered, "they don't trouble him at all, sir. You see, in the first part of his sleep, he's always so tipsy that he don't pay any attention to the mosquitoes, and, in the last part, the mosquitoes are so tipsy they don't pay any attention to him."—*Exchange*.

Italian and English being equally good. Marie Narelle, the assisting singer, was also well received.

"The Bohemian Girl" was the attraction at the Heilig for four performances and was given in an excellent manner by the Aborn company.

Olga Steeb played to a large audience at the Heilig Theater last Sunday. Liszt, Bach, Brahms, Chopin and Strauss numbers made up the program and all were treated in a masterly manner. Miss Steeb's technic is superb, but her musicianly interpretation and individuality are in no way overshadowed by it. As encores she gave a Chopin waltz and the Paganini-Liszt Caprice.

The Orpheus Male Chorus, which made its initial appearance last Saturday, under the direction of William Mansell Wilder, drew a large audience. The choruses were all unaccompanied and were well sung. Mr. Wilder was an efficient director. The soloist was Mme. Rose Bloch-Bauer, who sang in her usual style. She has a beautiful voice, which would be more enjoyed if her enunciation were better and her mannerisms not so pronounced. H. C.

THE ENCHANTMENT OF DISTANCE



Mrs. Browne: Don't you think my daughter has a lovely voice, professor? We were thinking of sending her to Italy.
Professor (absent-mindedly): Yes, yes. I'd send her quite as far as that.—London "Tatler."

BUFFALO RUBINSTEIN CLUB IN FINE CONCERT

Local Chorus Has Developed into Organization of Strong Caliber—a Program of Variety

BUFFALO, Feb. 22.—The Rubinstein Club, Mrs. Gilbert Rathfon director, gave a charming concert on February 13. The ensemble work of the club grows steadily in artistic value. Mrs. Rathfon chose effective choruses, exceptionally well scored for women's voices, including Nevin's "Spanish" Serenade, "The Night Has a Thousand Eyes"; "Sword Dance," Padewski; "Teach Me to Pray," Jewitt's "Indian Cradle Song," Matthews, and Dell'Acqua's "Chanson Provençale." These two latter choruses were received with enthusiasm by the audience and had to be repeated.

The soloists of the evening were Ade M. Gates, contralto, president of the club, and Julia Agnes O'Connor, soprano. Miss Gates made a fine impression by her singing in German of a group of songs from Schumann's "Dichterliebe" and Miss O'Connor was equally happy in the rendition of her various numbers, singing with fine feeling and tonal beauty. Florence Zimmer, accompanist for Miss O'Connor, and the club, and Ruth Lobstein, accompanist for Miss Gates, acquitted themselves in creditable fashion.

Much interest centered in the piano recital given by Monica Dailey on the 16th and a large audience was present to welcome her.

In the playing of her various numbers Miss Dailey revealed the same fine pianistic points that made her playing so enjoyable on previous occasions, coupled with a broader intellectual grasp of the subject matter. Miss Dailey has had but two teachers. Her first piano study was done with Mary M. Howard of this city and later with the great Leschetizky in Vienna.

Mme. Marianne Blaauw, pianist, gave a lesson recital before the students of Mount St. Joseph's Academy on February 17. The composers represented were Bach, Schumann, Brahms, Grieg and Rachmaninoff. Mme. Blaauw gave an interesting talk on the composers and dwelt with particular care on the salient interpretative points of each composition. It was an interesting and instructive recital.

F. H. H.

Jules Falk Acclaimed in Louisiana

BATON ROUGE, LA., Feb. 23.—Jules Falk, the young violinist, was heard here in recital recently, and it is not often that an artist of greater merit visits this city. The audience was very demonstrative, and in addition to his regular program Mr. Falk was compelled to play three encores. His numbers included compositions by Saint-Saëns, Tchaikowsky, Schubert-Wilhelmj, Bach, Popper-Halir, Wagner-Wilhelmj and Lully. Massenet's "Meditation" from "Thais," given as an encore, aroused great enthusiasm, but "The Suwanee River," as Mr. Falk played it, was the big success of the recital.

Adolph Borchard, the French pianist, has been playing in Berlin for the first time.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

CELESTE D. HECKSCHER, whose compositions for voice, piano and orchestra have been heard on many occasions during the past year, appears in print with "Music of Hungary and Other Songs,"* a book containing seven songs. In the midst of the modern musical whirl, with its search for the most remote harmonies, and melodies verging on the border line of the impossible, these songs hold a unique position. Mrs. Heckscher is a born melodist. Her melodies are imbued with something of the perennial freshness of folk song. They have the light grace, the elastic and dancing rhythms and the simplicity of form of many of the songs of unknown origin which the world has handed down to us out of the past. One does not quarrel with these songs because they eschew the style of the modern vocal tone poem. They are what they are, unaffected and beautiful, and as they are, they suffice. The songs are of medium range and the accompaniments are simple and fanciful.

"Music of Hungary" contrasts strongly with the other songs in its wild and ardent moods, though it finds its place with them in its strong folk quality. The song expresses a passionate longing for Hungary as awakened by the strains of Magyar music. The music is strongly Magyar in coloring, and the song, except for a quiet section in the middle, is wild and dashing. It is dedicated to Florence Hinkle, and is published in two keys. The accompaniment is orchestral and the score and parts may be had of the publisher in manuscript.

"Gipsy Lullaby" runs in a lilting measure and its simple melody is a blend of Slavic and Czech influences. It is like a little flower of folksong which does not go high or deep, and the simple truth of expressiveness of which is its reason for existence.

"Why I Love Thee" is a direct and charming melody that would sing its own way without any need of accompaniment. It is entirely fresh and spontaneous, and if the poem does not categorically give the satisfaction promised in the title at least the music gives a satisfaction which atones for it. The accompaniment is simple and effective. The song is published in two keys.

The melody of "Pastoral Lullaby" (Berceuse Pastorale), although originally written as a song, first became well known through its use as the "Valse Lento" of the "Dances of the Pyrennees," for orchestra, which have had various hearings. Simple as this melody and its accompaniment are, it carries with it a distinctive atmosphere. It is truly pastoral in its conception and hints delicately at the shepherd's pipe, both in its melodic phrases and in the accompaniment. The song is very appealing in its far-away dreaminess.

Of especial charm is the "Serenade," "Winds of the Nights Are Chanting Low," which, while spontaneous as a zephyr, and atmospheric to a degree, gains its effects with entire simplicity. The delicately fragrant mood of the song is interrupted momentarily by a dramatic episode.

"L'Ange Gardien" is a prayer to the guardian angel for protection in slumber and waking. The poem, a very beautiful one by Mme. Tastu, is in French, and the music was, therefore, composed in the French lyrical style. The English version is a translation, but the song will be more effective in the original language. Its first mood is one of quiet prayerfulness, which is followed by one of more agitation. This song presents a marked departure from the "folksongish" style of most of Mrs. Heckscher's vocal writing.

The "Norse Maiden's Lament" is a poignant expression of loneliness and longing for the Northland. The words of this song, by Suzanna Massey, are particularly beautiful in their simplicity and depth of feeling, and the mood has been well caught by the composer, who has expressed the poem with sincerity and beauty. A. F.

*"Music of Hungary and Other Songs," by Celeste D. Heckscher. Published by the H. W. Gray Co., New York. Price, \$1.00. Separately, 50 cents each.

FROM the press of Arthur P. Schmidt† comes a "Norwegian Suite," op. 3, for the piano, by Trygve Torjussen, a young Norwegian composer, whose work shows decided worth. It is published in "Schmidt's Educational Series," and is gotten out in very attractive form. It is in

six short movements, a word about each of which follows:

I. "Dedication." An Andantino in E major, 4/8 time, opening with staccato chords, *forte*; this is followed after some eight measures by a lovely melody, simple in contour, accompanied by graceful groups of sixteenth notes. A new figure in the bass is introduced towards the close.

II. "Legende." Soft chords in the bass, Lento sostenuto, G minor, usher in a somber melody of much tender feeling, which gains additional interest through its conception in irregular periods. There is a fine *fortissimo* in which a bold theme in G minor is given out in massive chords, varied by fitting bass figures, interposed here and there. On the return the first subject is heard this time *fortissimo e grandioso*, harmonized with broad and noble colors.

III. "At the Fjord." This movement bears as a sub-title the name "Barcarolle" curiously enough. It is a dainty melody in 2/4 time, D major, accompanied with comparatively unaffected chords. On the repeat of the main theme, which is folksong-like in character, the accompaniment is elaborated with good effect. A *Largo espressivo* forms the contrast, and is fitting.

IV. "Vision." A little tone-picture of but one page in length of infinite charm is conceived with lovely delicacy. Over a reiterated bass fifth a series of syncopated sixths are heard in common time, D major; a new melody in 2/4 time enters, followed by the original melody.

V. "Peasant's March." This is one of those bits of Norwegian color which we have admired in the "Lyric Pieces" of Edvard Grieg. The first melody, in E major, 2/4 time, is charming, while the middle section, in C sharp minor, has ingratiating qualities. It is conceived panoramically, like many pieces of its kind; that is to say, it conveys the idea of a procession approaching a certain place, arriving there and then departing.

VI. "In the Night." Musically this final movement of the suite is the finest, its harmonic and melodic background being more varied and more individual than the others. It is a slow movement, *Grave*, in 2/2 time, and should win much favor as a composition for the recital program.

The suite, as a whole, is one of the best published in some time. It is essentially the work of a lyricist, and because of its technical facility should meet with universal recognition. A composer who can express himself so adequately, with as comparatively simple means as Trygve Torjussen has employed, must receive more than passing consideration.

†"Norwegian Suite" For the Piano. By Trygve Torjussen, Op. 3. Published by Arthur P. Schmidt, Boston, Mass. (Schmidt's Educational Series, No. 63.) Price, 75 cents.

NOVELLO'S Quarterly of Anthems|| has again been issued, and contains material suited for Lent and Eastertide. Harold Moore's setting of "God so loved the world," for mixed voices and soprano or tenor solo, is stirring in melody and nicely written, and "O Thou that hearest prayer," by H. Walford Davies, is notable for splendid choral writing. Sir Edward Elgar is represented by his motet, "Ave Verum," a gem in every detail; being marked op. 2, No. 1, it is all the more remarkable, as it shows how extraordinary even the early works of the great British composer are. H. Elliot Button's "The Temptations," a Biblical scene, for soprano solo, chorus and solo quartet, is modern in style and a good example of the best type of ecclesiastical music written in England at the present day. The volume also contains Herbert W. Wareing's "Behold, I show you a mystery"; John E. West's "Now is Christ risen"; Myles B. Foster's "As it began to dawn"; Edward C. Bairstow's "Sing ye to the Lord"; "Be glad, then, ye children of Zion," by Alfred Hollins, the distinguished English organ composer; Thomas Adams's "All hail, dear Conqueror"; Olive King's "Christ, our Passover, is sacrificed for us"; Myles B. Foster's "Jesus lives"; Richard Henry Warren's "Oh, the golden, glowing morning"; Angelo M. Read's "O Thou that hearest prayer," and Spohr's "Teach me Thy way, O Lord," with an added accompaniment by H. Elliot Button. A. W. K.

||Novello's Quarterly of Anthems, No. 18. For Lent and Easter, 1912. Published by the H. W. Gray Co., New York.



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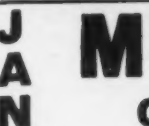
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Feats of Musical Memory

A sensational story of musical memorizing is told in the London *Musical News*, on the authority of Dr. F. G. Shinn, to the effect that Sir Frederick Gore-Ouseley on one occasion played through on the piano, entirely from memory, Beethoven's Septet, which he had heard only once in his life, ten years before! "After this," remarks London *Truth*, "we shall be told of some one who succeeded in reproducing the 'Ring' in the same way twenty years after hearing it at Bayreuth. The statement is manifestly ridiculous. By comparison, Mozart's historical transcript of Allegri's 'Miserere' after a single hearing in St. Peter's would have to be reckoned mere child's play. But, then, Mozart's achievement was really authenticated. The late Dr. E. J. Hopkins used to claim that he played Mendelssohn's 'Wedding March' from memory after hearing it once, and Donizetti was credited with having reproduced the score of a whole opera after two or three hearings for a publisher who could not otherwise get hold of it. But none of these performances bears any sort of resemblance to such an inconceivable feat as that ascribed to Gore-Ouseley."

Finds Puccini Theme in Popular Song

BOSTON, Feb. 22.—That the music to "Alexander's Ragtime Band" is identical with the syncopated theme of Puccini's "Girl of the Golden West" is an assertion made by Felix Weingartner, the conductor, now in Boston. "This is an odd coincidence," said Mr. Weingartner, "and yet the history of music is full of such coincidences. One composer writes something he believes to be original and discovers that another in a distant part of the world has produced the same melody at the same time." Mr. Weingartner says that in the case of the composition in point there are the same rhythm and the same notation and that only the key is different.

Gatty Sellars Popular in the South

Gatty Sellars, the English organist, now on a concert tour of America, has been greeted by a series of packed houses in his appearances in the South. His two recitals in Memphis were so popular that, even with extra seats in the aisles, there were many standees. The same large audiences heard the organist at Little Rock and at Hot Springs, Ark., where the Musical Art Club gave a reception for Mr. Sellars.

Annual Recital of Gina Ciaparelli-Viafora

Gina Ciaparelli-Viafora, who appears at Carnegie Lyceum, New York, March 5, in her annual recital, will have the assistance of Joseph Zoellner, Jr., 'cellist of the Zoellner Quartet. Mme. Viafora is a well-known concert artist, having toured America with the Metropolitan Opera Company and other organizations.

CHRISTINE MILLER WINS
FAVOR OF DES MOINES

Popular Contralto Enthusiastically Applauded at Song Recital—Philharmonic Chorus Concert

DES MOINES, IA., Feb. 19.—One of the notable musical offerings of the season was the appearance, on February 12, of Christine Miller, contralto, with Carl Bernthaler at the piano and Alice Genevieve Smith, harpist, in the third of the Ogden subscription concert series. Miss Miller fully justified the praise which had preceded her. To a voice of rare beauty and charm she brings a deep musical intelligence, perfect enunciation and the ability to portray every mood vividly. Miss Miller won her hearers from the first. Her charming manner, sincerity and exquisite art brought her many recalls. Her program contained, among others, the "Air of Lia," from Debussy's "L'Enfant Prodigue," and McMillan's Arabian Love Cycle, "The Heart of Farazda." Mr. Bernthaler contributed a pianistic background thoroughly in keeping with the offerings.

The Philharmonic Chorus, of two hundred voices, under the direction of Frederick Vance Evans, gave the first of a series of concerts last week, with local soloists. The chorus has been formed with a view of meeting the popular demand for a permanent organization to represent the city in large musical undertakings. Other concerts will be given with large orchestras and prominent soloists. J. B. M.

CONCORD'S MUSIC FESTIVAL

Notable Work Done by Soloists, Director and Local Chorus

CONCORD, N. H., Feb. 15.—The Concord Oratorio Society signalized its fourteenth season by giving its seventh music festival yesterday and to-day. As in the three previous seasons, the success was due to the masterly conducting of Emil Mollenhauer, of Boston, and the patient and efficient rehearsing, under Charles S. Conant, who is at the head of the music department of the local public school.

Each afternoon the Boston Festival Orchestra gave a concert with the assistance of soloists. The orchestra won for itself new laurels, playing in a manner even superior to any of its previous work here. On the first evening the chorus of 100 sang Coleridge-Taylor's "Departure of Hiawatha" brilliantly. The soloists were Mme. Nina Dimitrieff, Evan Williams and Earl Cartwright. There was a second part by the soloists, chorus and orchestra.

To the first part of the program Mme. Dimitrieff contributed the "Jewel Song"; Mr. Williams, "Rudolph's Narrative"; Mme. Isabella Bouton, a group of songs, and Frederic Martin the "Drum Major's

Air" from Thomas's "Le Cid." The orchestra played three selections and the chorus sang a part song. The second half of the program was given over to Rossini's "Stabat Mater," which was brilliantly performed.

VERSATILE CHICAGO SINGER

Rudolph Engberg Performs Equally Well in Many Languages

CHICAGO, Feb. 23.—The Chicago recital of Rudolph Engberg, the local baritone, who recently returned from a successful tour through the West and Northwest, introduced the singer in a group of Scandinavian songs, remarkable for their vitality and color.

Another appearance brought forth the "Mentre Ti Lascio" aria of Mozart; Schubert's "Nacht und Träume"; Sibelius's "Schilfrohr, Sausle" and the Brahms Serenade. Mr. Engberg is an artist of serious aims, and his programs are always marked by the careful selection of the numbers to be given. His recitals here were signally successful. Mr. Engberg began his musical studies in Chicago and continued them in Berlin, Paris and London, during which time he perfected himself in a large repertoire of songs, including Italian, German, French and English. A commendable feature of his work, spoken of by critics at all of his recitals, is his clear enunciation in all of the different languages.



Rudolph Engberg, Chicago Baritone

MME. RAPPOLD'S CONCERTS

Metropolitan Soprano Engaged for Appearances Throughout the Country

By an arrangement with the Metropolitan Opera Company Mme. Marie Rappold interrupted her work at the Metropolitan in order to sing at several concerts in February, in New York State. She was the soloist with the New York Symphony Orchestra, Walter Damrosch conductor, in Utica, N. Y., and in two other cities. After these Mme. Rappold returns to the Metropolitan to remain until the end of April. She was to have concluded her present contract the first of March, but because of the requests of the Atlanta Festival Association to have Mme. Rappold appear twice in that city with the company when the opera season takes place there, the Rappold contract was extended by seven or eight weeks. During April therefore Mme. Rappold will sing in but three concerts.

On May 1 she is to open her Spring tour in Cleveland, Ohio, with the Harmonie Club of that city. She is to sing in two other Ohio cities, the negotiations for which are now in progress. As Mme. Rappold sings at the Denver music festival May 10 and 11 her early May engagements must be planned so that she may go to Colorado. At the Denver festival she is to be the principal soloist. Manager Hanson has ten other concerts for Mme. Rappold between the Denver festival and the Sängerfest to be held in Philadelphia during the last week of June. This feast of music, arranged for the Quaker City, is under the auspices of the North Eastern Sängerbund, which holds its festival triennially.

Cornelia Rider-Possart, Pianist, to Tour Country

Cornelia Rider-Possart, the pianist, who tours America next season under the direction of Marc Lagen, will play a limited number of concerts on the Pacific coast. Mme. Possart has been engaged as soloist with many of the country's leading orchestras.

MAX JACOBS FEATURES
NEW ZIMBALIST SUITE

Work of Young Violinist Given a Strong Interpretation—Quartet Scores in Last Concert of Season

The last concert of the season by the Max Jacobs Quartet, at the Hotel Astor, New York, on Tuesday evening, February 20, contained, as a novelty, Efrem Zimbalist's "Suite in Olden Style," for violin and piano, played here by the young Russian virtuoso at one of his recitals in the early part of the season. The quartets presented were Dvorak's, op. 51, and the "Novelettes" of Glazunov.

Additional interest attached to the presence of Mr. Zimbalist, who sat in the audience and listened with great interest to the presentation of his work, which received a fine performance at the hands of Mr. Jacobs, the first violin of the quartet, and Ira Jacobs, pianist. It is a splendid composition, modeled after strict classical designs, showing nice workmanship and adequate thematic material. The audience took great enjoyment in it, applauding at every opportunity.

The Dvorak work, which is not heard as frequently as it deserves to be, is one of those graceful, charming compositions not without big-virile moments, in which the Bohemian composer was so thoroughly at home. Especially pleasing was the middle movement, *Andante con moto—Elegie*, which was given with warmth and fullness of tone and expression.

Glazunov's set of "Novelettes" is most ingenious, consisting of musicianly miniatures, replete with novel melodic and harmonic ideas and scored for the four stringed instruments with extraordinary insight. The *Alla Spagnuola* and the *Interludium in modo antico*—which latter has been heard here this season at one of the concerts of Olive Mead and her associates—are among the most individual single movements in modern chamber music literature and the four players, Messrs. Jacobs, Hellman, Borodkin and Skalmier, made the most of the opportunities offered them.

The Making of Beautiful Tone

[Ernest Hutcheson in The Musician]

Three things are necessary for the production of beautiful tone, namely, imagination to conceive it, sensitive mechanism to produce it, and an acute ear to judge whether the effect produced is what one intended it to be. Too little attention is usually paid to quality of tone production in the early stages of piano study. Even in the most strictly technical exercises, beauty of sound should be striven for, and the training of the ear should be as careful as the training of the muscles. All attempts to force tone are fatal. If you have a tone that is naturally small, be satisfied to build it up gradually, and never at the expense of beauty. Above all, let the ear constantly guide and criticize the work of the fingers.

Hugo Kaun's Second Symphony recently met with great favor in Munich.

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AMERICAN MUSIC AND THE INDIAN

During the last few months a discussion has been in progress in the columns of MUSICAL AMERICA concerning the increasing prevalence of the Indian idiom in American music. Frederick Ayres and Charles Wakefield Cadman have questioned whether the environment which surrounded the primitive Indian, and now surrounds the American, may not have spontaneously led to modes of musical expression having similar features.

There would appear to be some grounds for supposing that this might be the case, especially in view of the unique physiological and psychological development of the American which must be in some degree attributable to his natural environment.

No one yet, however, appears to have advanced the idea that the Indian idiom may be finding its way into American music partly or largely as a result and influence of those American composers who have already studied Indian music and employed its idiom in their compositions. The number of these has increased, and this Indian evolution in American music has advanced, in a vigorous manner which goes far to refute the denial of the possibility of any such significant growth, which was made by most of the critics a decade or so ago. Deeper studies into Indian music, and more serious works involving its influence, have been continually made by American composers, and while no one any more dreams of regarding Indian music as the basis of American musical art, a definite place and sphere of influence has, nevertheless, been accorded it. The newest men in the field have undoubtedly become familiar with the work of their predecessors, and a more immediate psychological influence may thus be creeping into the expression of these newer composers than any which could come to them spontaneously from physiological or psychological environment in general.

Some student—was it not Renan?—demonstrated that a conquering race necessarily and invariably absorbs into itself the dominant qualities and institutions of the conquered race. In view of this broad principle, the exact manner in which it happens is not so important, although undoubtedly interesting.

There is no more possibility, now, of excluding Indian influence from American music, than there is of excluding the Indian from American history and romance.

WORLD-SUPREMACY IN MUSIC

The series of concerts of American music given by the house of G. Schirmer in Berlin, the third of which has recently taken place, is a healthy sign of American

growth. This is true whether the particular compositions given produce a lasting impression or whether they do not.

America has thus far been blind, or nearly so, to the enormous matter of international musical campaigning, especially that of European nations in America, which in the course of half a century has assumed such vast proportions. International artistic advance, so called, is for the most part but a mask for war. The game of international politics and of the effort for world supremacy is being played as surely in the musical world as in the political. It has its ideal side, it is true, but to fail to recognize it fundamentally as a fight for survival and supremacy is to be blind to the facts.

Up to recent years Germany has occupied about the same position in the musical world of America that England has occupied politically in India, except in the field of opera, where Italy has approached more nearly to world conquest. Latterly the French have pressed the Germans hard in their prolonged supremacy in America. Even the far-away Russians have conducted Hannibal invasions in America with appreciable effect. Both in the way of spontaneous westward evolution, and consciously planned and conducted campaigns, the musical countries of Europe have lain strong hands upon America.

All this has been well, and in the natural order of things. It has given us, as a nation, an unprecedented musical horizon. But the time arrives when America can no longer submit to being disposed of musically by other nations, however much it may have to gain from them in musical art. It can no longer be a pawn in a battle waged by other powers.

In the sheer fight for existence, to say nothing of the mere establishment of national self-respect, America will be driven to take a hand in the international musical campaign. America will have to meet the Europeans on their own ground and with their own weapons. It is time, and past the time, that Americans should wake up to the existing conditions.

Musical war stands on the same ground as ordinary war, though it has the advantage over it of not leading to the shedding of blood. It is good to see signs that America is awakening to the need of playing the game of world politics in music.

THE MIRACLE OF "OTELLO"

The admirable revival performance of Verdi's "Otello" at the Metropolitan Opera House, New York, on Wednesday of last week, gave fresh cause for wonder in view of its being a product of the composer's old age. It seems little short of miraculous that a man well past what is commonly regarded as the prime of life could produce a work so tremendous in creative energy and so dazzling and fresh in its quality of imagination. One was reminded of Walt Whitman's characteristic and delightful idealization of Americans in their later years as "a race of splendid and savage old men."

Music is commonly thought to go hand in hand with the passion of youth, or, at least, to become more reflective when coming as an expression of later years. Far from there being any sense of senility in "Otello," this amazing work seems to be the emotional outpouring of a man who had received a new lease of buoyant life.

When a great man succeeds in passing the early thirties, which is about the time that he burns out if he is the meteoric type of genius, there seem to be no limits to his capacity for growth. The Beethovens, Wagners, Verdis, Dantes, Tolstoys, and other such souls do not play out. They seem to have found the well-springs of all life, and to have become capable of living within themselves a succession of lives, each one being a new accession of vitality in accordance with the changed requirements of intellectual development.

Verdi, on coming out of a performance of "Die Walküre" once, in Paris, was asked by an acquaintance what he thought of it. With a somewhat sad shake of his head he said, "We all wish we could do that." "Otello" is undoubtedly Wagnerized Verdi, but except for a few obvious traces of "Tristan" and "Parsifal," it is strongly Verdi's own. Verdi never obtained the peculiar intimacy of musical and dramatic expression in which Wagner was so superlatively at home, but he did obtain a dramatic verity peculiar to music drama, and foreign to old-fashioned opera, that puts to the blush the author of the proverb saying that you can't teach an old dog new tricks.

OUR POOR LIBRETTOS

It is interesting to hear such a practical authority on light opera as Victor Hollander, the celebrated composer, declare, as he did in an interview in MUSICAL AMERICA last week, that "first and foremost in the success of a light opera comes the libretto." Coming from a composer, and a successful one in this particular form, the remark is doubling interesting.

The notion is still too prevalent in America that

opera, grand and light, is mainly an affair of composers. There is very little doubt but that America contains many composers capable of writing the music of successful operas, but it is doubtful if composers in America have anything approaching a definite conception of what a book for an opera should be, and the same may be said of American authors. It will not suffice for the composer to go to the first gifted literary friend that comes to his mind, and ask him for a libretto. A knowledge of literary technique in itself is a totally different thing from a knowledge of the requisites of an opera book.

The different countries have, through a long evolution, established certain forms of libretto which constitute for each country a tradition. The European author of a libretto has a background of successful operatic history to go by, and it is only occasionally that an important evolutionary interruption takes place. In America there is practically no such background in grand opera and little enough that amounts to anything in light opera, despite certain noteworthy successes in this field. Moreover, it is doubtful if the composer in America makes any serious study of the texts of successful foreign operas, and learns the fundamental principles upon which they are based. He is apt to be without the knowledge which would enable him to initiate an author properly into the peculiar mysteries of libretto writing.

Sooner or later this subject will have to receive much greater attention in America. However much there may be of erudition on the subject among critics and students, there is no central authority, no bureau of practical information, no school for the subject in America. America is a child in this matter, and the time seems to be fast arriving when it should go to school, somehow, somewhere, and learn what an operatic libretto at its best really is.

PERSONALITIES



A Famous Canadian Musical Family

Boris Hambourg, the young 'cellist, and a part of his musical family are here shown in a corner of the tennis court of their Toronto home. Seated are Mr. Hambourg's father and mother. Mr. Hambourg, Sr., is the head of the Hambourg Conservatory of Music in Toronto. The others in the picture are Jan, who is a skilled violinist, and the two sisters, who, though not musicians, are reigning social favorites in Toronto. Mark Hambourg, the famous pianist of the family, is now in England.

Parlow—It is often noted that great artists have certain "hobbies," which they cherish dearly. At the series of sonata recitals given recently by Kathleen Parlow and Ernesto Consolo at the Hotel Astor, New York, Miss Parlow employed a metal stand, which she used in preference to an apparently more secure wooden one, which also stood on the platform. When asked about it the young violinist said: "This stand, which has no fastenings, has done excellent service for me whenever I play with my music. My music has never slipped from it as yet, and I feel an especial confidence in it for that reason, in spite of its having no modern attachments for holding the music firmly."

D'Albert—Eugen D'Albert, the pianist and composer, has been preparing for the first performance of his new opera, "The Conceded Wife" ("Die verschenkte Frau") in Vienna, and has also been arranging for his removal to Vienna, where he intends permanently to reside. "There is something in Vienna air," according to D'Albert, "that a musician needs. Here one thinks musically, one feels music, one lives actually in its atmosphere, even the springs run in rhythm."

Calvé—Although Emma Calvé, who has been paying New York a social visit recently, is no woman suffragist, she is nevertheless a great believer in the most complete freedom for women. "That is what is so fine about your America," says she. "Here the women are given this great freedom, and I do not believe they are any worse for it. *Au contraire*, women are nowhere else so happy as they are in America. That is what I have seen and experienced here."

Caruso—When Enrico Caruso recently posed for his picture, garbed in the costume of *Dick Johnson*, the road agent in "The Girl of the Golden West," it was noted that he had adjusted his spurs upside down, and this lack of knowledge of detail shows in the finished photograph. Now if Mr. Caruso is ever accused of being a road agent he will have an undisputable alibi.

ACTIVITIES OF THE FEDERATED CLUBS

**How the Fortnightly Club Has Made Itself a Power in Cleveland—
Maud Powell's Recital for Beethoven Club of Memphis—
A Successful Oklahoma Organization**

THE Fortnightly Club of Cleveland is a power in the community; its board of managers stands for high effort of a sustained and conservative sort and in the long run accomplishes many fine things. The club is in its nineteenth year and has 850 members. Its concerts occur every other week and until this season have been given in the afternoon, when the experiment was tried of one evening concert in a series of twelve, for which tickets were sold to the general public. The program was given by the Flonzaley Quartet and the audience was sufficiently large to justify the making of the evening concerts a permanent feature. The afternoon concerts are largely of professional character, and the presenting of artists of national fame has proved to be an admirable source of inspiration to the earnest student and much gratification to the average listener.

During the season of 1911 and 1912 notable programs have been given by the Elsa Ruegger String Quartet of Detroit and the Philharmonic Quartet of Cleveland, while among the soloists will be found the names of Anna Miller Wood, of Boston, Cecil Fanning and Augusta Cottlow. Assisting local artists, who are often called upon, are Sol Marcosson, the head of the violin department at Chautauqua, Charles Heydler, cellist, and Felix Hughes, baritone. It was under the auspices of the Fortnightly Club that the first symphony concerts took place in Cleveland, and for many years the management of them was part of the regular club activity, under the chairmanship of Mrs. Felix Hughes. The series had now passed into the hands of Mrs. Hughes, the club remaining her largest subscriber, and by its contribution of \$1,200 securing for each member three symphony coupons, which, attached to the season club ticket, may be exchanged for three admissions to symphony concerts. This arrangement has been of inestimable educational value to both active and student members.

The study section of the club meets before each symphony concert to analyze the program to be given by the orchestra and study its contents by the aid of mechanical players or four hand piano arrangements of the music, whenever possible. A section for music extension utilizes the active members of the club in concerts given in public school auditoriums, settlement houses, homes for the poor and aged, etc. This year four neighborhood singing clubs have been formed in different parts of the city, meeting weekly. Instruction is given in sight-reading and choral singing by competent teachers. A monthly meeting of student members has been inaugurated this year and promises well. It takes place in private houses with an informal social hour and music furnished partly from its own numbers and partly by more experienced club members. This meeting opens the opportunity for acquaintance and the fostering of club enthusiasm.

The management of the Fortnightly Club rests in a board of twelve members elected from a voting body of eighty, which meets once a year, or upon the call of the president. The membership at large has no vote in the conduct of club affairs. The offices of director of afternoon concerts and chairman of the extension section are salaried positions. The yearly dues for associate membership are six dollars; active membership three dollars, for which examinations are required; student membership, five dollars, entitling the members to twelve club concerts and to the sectional meetings, besides providing three admissions to the Cleveland Symphony Concerts.

Agnes Lapham, of the Chicago Amateur Musical Club, was the special guest of the Chromatic Club of Boston on its American Morning, February 13. Miss Lapham played two groups of pieces and an encore. Her Bach and Beethoven playing was especially enjoyed. She played with authority, freedom, and beautiful tone.

The events of marked interest in the Beethoven Club of Memphis for the month was the "Artists' Recital" by Maud Powell. Possibly at no time in the club's history has an audience been so thoroughly delighted. Miss Powell's power as violinist is too well known to need comment. Her accompanist, Waldemar Liachowski, played with exquisite delicacy. Those interested in the musical growth of Memphis have

noted with much gratification the rapid increase in numbers in the attendance to these monthly meetings. This mark of appreciation has stimulated the department to do better work.

On January 27 the following program was rendered, for which the chairman, Mrs. Caruthers Ewing, deserves much credit:

Polonaise, op. 53, Chopin, Ellie Cursey; "A Forest Song," Whelpley, Mrs. Albert Briggs; "Vorspiel," "Lohengrin," Wagner, Beethoven Violin Quartet; Song, "Sicilians," Mascagni, Heber Jones; Piano (a) "Serenade a la Poupee," Debussy, (b) "Du bist die Ruh," Schubert-Liszt; Ellie Cursey; Song (a) "The Land of the Sky Blue Water," Cadman, (b) "I Kiss the Little Flower You Wore," Cora Roma, Mrs. Albert Briggs; (a) Lullaby, Lachmund, (b) Minuette, Boccherini, Beethoven Violin Quartet; Song, "My Dream," Tosti, Heber Moss; Piano-Concerto, D Minor, Bach, Mrs. Carol Reynolds; Quartet, "La Provencal," Del Aqua, Mrs. Charles R. Miller, Miss Jordan, Mrs. Albert Briggs and Mrs. Caruthers Lancaster. Accompanist, Miss Chamberlin.

The Department of Musical Culture met on January 31 with a larger attendance than for any previous meeting. This department has chosen for its subject of study "Operas," and at the January meeting started upon Wagner's "Nibelungen Lied." The analytical review of the first part of the trilogy was ably conducted by the chairman, Mrs. Jason Walker, illustrated on the piano by Enoch Walton. There is great activity in the junior department of the club, and preparatory work has been started on Haydn's "Toy Symphony." This event is anticipated with much pleasure by the senior members. Between seventy-five and one hundred children will take part in this symphony.

In addition to the change in officers already reported Lucy Brickenstein, Washington, D. C., succeeds Mrs. R. C. Dean as State vice-president of the District of Columbia.

The Ladies' Saturday Music Club of Muskogee, Okla., sends a year-book of great interest. The club motto is the "Musical Rule of Three"—*Patience, Perseverance and Practice*. This club joined the National Federation of Musical Clubs in 1904 and the Indian Territory Federation of Women's Clubs, 1905. The calendar for the year is headed by the appropriate quotation, "Lighter move the minutes edged with music." The programs included two meetings of "American Composers," one "Humorous," one "Modern English," "Modern Russian," "Modern French," one "Chopin," "Lohengrin," "Opera," Grieg's "Peer Gynt" Suite, four "Miscellaneous Programs," a "Historical Organ Recital," a Children's Day and a "Memorial to William H. Sherwood."

The Amateur Musical Club of Chicago had an interesting meeting on February 12, in which two club members, Mrs. Elizabeth Garnsey Harvey and Mary Cameron, appeared, playing their own compositions. Both numbers were exceedingly modern in style.

Elizabeth Garnsey Harvey, Four Preludes, Mrs. Harvey; Brahms, "O liebliche Wangen," "An die Nachtigall," "Der Tod, das ist die kühle Nacht," "Botschaft," Hazel Huntley; Mary Cameron, Sonata in E Minor, Miss Cameron; Old French, "Maman, dites moi," Strauss, "Nachtgang," d'Albert, "Wiegenlied," Puccini, "Mi chiamano Mimi," Mrs. Belle Forbes Cutter; Pugnani, Praeludium A Allegro, Dittersdorf, Scherzo, Couperin, La Prieux, Boccherini, Allegretto, Fritz Kreisler, Caprice "Vienneis," Mr. Rummel.

E. W. RULON, Press Secretary.

PROGRESS CLUB'S CONCERT

Garden, Olitzka and Spalding Appear as Entertainers

Mary Garden, of the Chicago Opera Company; Rosa Olitzka, the contralto; Albert Spalding, the violinist; Herbert Sachs-Hirsch, pianist, and André Benoist, accompanist, gave an interesting program at the Progress Club, New York, on February 18.

Miss Garden charmed the audience with the "Air de Salomé" from "Hérodiade," a group of *chansons* and the Gounod "Ave Maria," with violin obligato by Mr. Spalding.

The aria, "Ah mon fils," from "Le Prophète," was sung by Mme. Olitzka with telling effect, as well as a number of songs in French, German and English. She had to give four encores.

In a variety of selections, including the Joachim transcriptions of two Brahms Hungarian Dances, Kreisler's arrangement of Chanson and Pavane, by Couperin, and Sarasate's "Zigeunerweisen," the technical

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power of Mr. Spalding was once more demonstrated.

Mr. Sachs-Hirsch scored in a group of Chopin pieces and the Liszt transcription of Schubert's "Erlkönig." Mr. Benoist played sympathetic accompaniments for the various artists.

MUSICIANS FROM INFANCY

Early Ages at Which Famous Composers Began Study

Statistics develop the fact that where music has been a national study for centuries, children who later become famous oftenest begin the study of music at the earliest ages, writes Will A. Watkin in the *Chicago News*.

Gottschalk began at 3 years of age to play the piano. At 6 also began the study of violin; at 8 gave a benefit concert to assist an unfortunate violin player.

Meyerbeer, when only 4 years of age, would repeat on the piano airs he heard from the hand organs, composing his own accompaniments.

Mozart, before he attained 5 years of age, wrote a concerto for the piano, which he played with perfect correctness upon the suggestion that it was too difficult for public use. At that age he played second violin parts with accuracy.

Robert Schumann began no one knows how early. At 8 as a composer he attracted the attention of musicians.

Thalberg began the study of piano at 5 years of age.

Franz Liszt, who was without question the greatest piano virtuoso that ever lived, began studying the piano at 6 years of age.

Rubinstein began the first piano lessons when scarcely more than a baby. At 8 he could play the masterpieces of that time.

Clementi, the first great distinctive composer for and performer on the piano, began the study of music at a very early age. He secured at the age of 9 a position as organist. At 14 he composed a mass for four voices and chorus.

Beethoven, who began studying at a very early age, unlike other great composers, was obliged to be whipped before he would consent to practice. He was past 10 when his great interest in music showed itself.

Rossini, at the age of 7, sang the part of a child at the Bologna Opera.

Paderewski, generally acclaimed the greatest living pianist, began the study of the piano at 5.

Paganini, that incomparable violinist, whom the superstitious public confidently believed gave the devil his soul in exchange for his mysterious talent, was a fair player at the age of 6. When 9 years of age he composed his first sonata.

FALK SEEKS OLD VIOLINS

Inspects Many Atlanta Instruments but Finds None of Value

Jules Falk, the violinist, now on a trans-continental tour, performed a novel service for the violin owners of Atlanta, Ga., on the occasion of his recent concert in that city. Mr. Falk had offered to tell anyone in Atlanta whether his violin was among the rare ones of the world.

A great many enthusiasts availed themselves of the offer, but Mr. Falk's inspection failed to bring forth any instruments of unusual value.

"During all my tour of America I have never found but one really valuable old instrument," said Mr. Falk. "That was in Altoona, Pa., where an old man brought a genuine Stradivarius for my inspection."

Mr. Falk is a competent judge of rare fiddles, being the owner of a Stradivarius and a close student of violin-making.

More Bouquets from Mme. Leblanc Maeterlinck

PARIS, Feb. 22.—Mme. Georgette Leblanc Maeterlinck, who went to America to appear in "Pelléas et Mélisande," arrived home to-day and was full of praise for America and her reception there.

"I am in love with America," she declared. "It is such a hospitable land for art and artists."

She said she was anxiously awaiting next year, when she would return to the United States.

Lilli Lehmann has announced her intention of publishing her Memoirs.

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NEW BOOKS ABOUT MUSIC

THOMAS TAPPER, whose theoretical works have won him an enviable reputation among contemporary writers on musical subjects, has added another to the list of books already issued by him in "First Year Melody Writing."* In his preface Mr. Tapper says that the principles explained are better understood when a knowledge of harmony has been attained. The work, however, is so clearly written, so carefully planned, that even the average music-student will find it a source of valuable information.

The plan of the book is admirable, taking up in order "The Major Scale," "The Melodic Minor Scale," "The Harmonic Minor Scale," "The Period," "Melodic Intervals—The Third," "The Interval of the Fourth," "The Interval of the Fifth," "The Extended Period," "The Sharp Inflection," "The Transient Modulation," "Intervals of the Minor Scale," "Major - Scale Melodies for Analysis," "Minor Melodies for Analysis," "The Triads in Major," "Melody from Major Scale Triads," "Triads in Minor," "Melodies from Minor Scale Triads," "The Dominant Seventh Chord," "Modulation to the Dominant," "Modulation to the Super-Dominant," "Modulation to the Super-Tonic," "Part Writing," "Two-Note Counterpoint," "Four-Note Counterpoint" and "Free Writing in Two Parts."

These subjects, which follow logically, are all taken up in single chapters, short and concise and numerous musical examples are furnished with the text. A distinctive feature is the division of each chapter into "explanatory text," "reading lesson," "writing lesson," "analysis" and "review." Mr. Tapper has approached his subject with a directness that is noteworthy and with so exceptional a command of the material that he desires to present, that the book must win him the favor of all teach-

ers and students who read it. It should be included in the course of study of all conservatories and academies desiring to bring before their students a scholarly and literary exposition of the subject.

*"First Year Melody Writing." By Thomas Tapper. Published by Arthur P. Schmidt, Boston, Mass. Price, \$1.00.

A LIFE of Johann Sebastian Bach† appears in a new edition from the house of Charles Scribner's Sons, New York. It is the work of Reginald Lane Poole, M.A., of Balliol College, Oxford, and has many interesting points in its composition.

The author begs indulgence of his readers in the preface, in which he states that "no one will expect a life of Bach to be amusing" and then rather egotistically continues, "but it will be my fault if the present essay does not offer an interest of a high and varied character." However, the plan of the work is clear and it presents the facts of Bach's ancestry, youth, middle life and his work as cantor of the Thomaskirche in Leipzig in a way that will hold the attention of both student and teacher. Mr. Poole's style is somewhat scholastic, but it is always polished and literary; he enters into the production of the organ works, the works for the clavichord, chamber-music and orchestral music with accuracy, and then takes up the cantatas, the church cantatas and oratorios and the motets. A whole chapter is given over to the passion music and the high mass, and at the close of the book a diagram, showing the pedigree of musicians of the Bach family and a complete list of the church cantatas is to be found.

The new edition is attractive, though a better quality of paper might have been used with good results.

†Johann Sebastian Bach. By Reginald Lane Poole. Charles Scribner's Sons, New York. Cloth, 138 pp.

MUSIC OF FAIRYLAND BY MINNEAPOLIS ORCHESTRA

Oberhoffer Makes Charming Appeal to Children in His Program—Oscar Seagle Excels as Soloist with Apollo Club

MINNEAPOLIS, Feb. 24.—At the fifth children's popular symphony concert last Friday Mr. Oberhoffer and his orchestra made an excursion into fairyland and the fanciful in music. Smetana's "Die Moldau," symphonic poem, opened the program, following an address by the conductor, in which he outlined the limitations of music to depict events and give expression to emotions. MacDowell's "In a Haunted Forest," "Forest Spirits" and "In October," from his orchestral suite, were used to illustrate descriptive powers of music. Gounod's "Funeral March of a Marionette" closed this part of the program. Fairy tales found illustration in Humperdinck's "Little Sandman" and "Evening Prayer," "Dream Pantomime" and "The Witch's Ride" from "Hänsel and Gretel." The legendary, as exemplified in Rossini's "William Tell" overture, closed the program, which was heard by a capacity audience.

Bertha Shutts, pianist, of Grinnell College, Iowa, was the soloist at last Sunday's popular concert by the Minneapolis Orchestra, playing the César Franck Symphonic Variations. Miss Shutts is a pianist of exceptional technic and brought sound musicianship into her interpretations. She gave the Chopin A Flat Waltz as an encore.

Among the orchestral numbers Mr. Oberhoffer made a splendid impression with his directing of the charming suite, "Children's Games," by Bizet, full of orchestral color and played with brilliance. César Franck's "Accursed Huntsman," which had been played earlier in the season, was repeated and made a powerful impression. Berlioz's "Roman Carnival" Overture, abounding in clever orchestration; Smetana's grotesque "March of the Comedians," from "The Bartered Bride"; Moszkowski's languid "Malaguena," from his opera, "Boabdil," and Saint-Saëns's Prelude to the "Deluge," completed a splendid program. In the latter selection the solo was beautifully played by Richard Czerwonky, concertmaster.

Oscar Seagle, the eminent baritone, returned to Minneapolis after a year's absence, as soloist at the second concert by the Apollo Club, last Tuesday. Mr. Seagle displayed a voice of large range, volume, delicacy and precision of attack and withal had exceptional control. He excelled in the portrayal of the sympathetic as exemplified in the old French *chanson*, "L'Amour de moi" and in Grieg's "Eros." The male chorus of seventy voices sang a large program with spirit, under the able direction of H. S. Woodruff. The best ensemble effect was attained in Grieg's "Landsighting" and the Credo from Gounod's "Messe Orpheonistes," which was sung with organ accompaniment by Oscar Grosskopf. Dr. W. Rhys-Herbert and Mr. Macdruif played piano accompaniments.

The Minneapolis String Quartet was heard in the third recital of the season, in a program which opened with Haydn's D Minor Quartet, in which all its contagious good humor was preserved with fidelity on the part of the performers. In strong contrast was Schubert's great Quintet, op. 163, in which the assisting artist was Karl Kirk Smith, 'cello. The work was played with intensity of emotion and sympathy. Richard Czerwonky, first violin, played Bach's "Chaconne" with virtuosity. The largest audience of the season attended and interest in chamber music received a powerful stimulus. V. H. S.

Michigan Critic Calls Lhévinne "The New Rubinstein."

Josef Lhévinne, the eminent Russian pianist, now touring this country under the management of Loudon Charlton, has just completed a series of important engagements in the Middle West and has returned East for concerts in New York, Brooklyn, Boston, Toronto, Providence, New London, Holyoke, Northampton (Smith College), Wellesley College and other points. At Ann Arbor, where the concert was given under the auspices of the University of Michigan, the pianist aroused especial enthusiasm and it was following this recital that a Michigan critic called him "the new Rubinstein."

Mignon Nevada, Emma Nevada's daughter, sang *Rosina* in a recent gala performance of "The Barber of Seville" in Antwerp.

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WHOLE PROGRAM OF NATIVE COMPOSERS

Chicago Mendelssohn Club Offers an Interesting List of Choral Works

CHICAGO, Feb. 20.—The second concert of the Mendelssohn Club last Thursday, under the direction of Harrison N. Wild, advanced native composers advantageously. Daniel Protheroe, of Chicago; Louis Victor Saar, of Cincinnati; Frederick S. Converse, of Boston; Frank H. Brackett and Charles B. Hawley figured attractively in the entertainment. This fine organization of male singers, now in its eighteenth season, has done a great deal to exploit Männerchor music. It has never been slow to recognize native work, but this program was prolific in original works of merit.

Daniel Protheroe, who has been one of the most able and industrious of local writers, furnished two contributions, "Die Sandman" and "Castilla." Both were charmingly melodious and the chorus sang them with richness of tone. The pieces were highly original and won the heartiest applause of the audience.

"Laudate Dominum," of Frederick Converse, not remarkable for inspiration but careful in its construction, was well scored and given with great warmth by the singers. The "Algerian Lullaby," of Louis Victor Saar, was an original and delightful work. It has been scored with happy effects and in rather original and daring fashion, having a four-handed piano accompaniment. The Campanella, giving a delightful effect of distant bells, added to the spirit and the color of the composition. This work was exceedingly well given and redemanded by the audience. Max Reger's "Sunshine Through My Window Beaming" was given with spirit and finish. Among the lighter works were Hawley's "Katydid," Brewer's arrangement of the Welsh national air, "March Men of Harlech" and the opening chorus, Mohr's "In the Temple of the Muse."

Ellison Van Hoose, the American tenor, sang an Italian selection from "La Bohème" and selections in French from Fauré and Debussy.

Director Wild has been exceedingly successful in not only giving great variety to these concerts, but in providing programs that have never allowed of monotony.

New Piano Work by Godowsky

The new work which Leopold Godowsky, the pianist, who is to tour America next season, has recently completed for the piano consists of twenty-one numbers,

which the pianist will play collectively, but which can also be performed in single numbers. The following is the synopsis: 1. Karneval. 2. Pastell. 3. Skizze. 4. Momento Capriccioso. 5. Berceuse. 6. Kontraste. 7. Humoreske. 8. Legende. 9. Ultra Modern. 10. Elegie. 11. Französisch. 12. Perpetuum Mobile. 13. Echo. 14. Schuhplattler. 15. Valse Macabre. 16. Abendglocken. 17. Orientale. 18. Wienerisch. 19. Profil. 20. Silhouette. 21. Portrait.

FINE BRIDGEPORT CONCERT

New York Schubert Quartet Assists in Two Day Chautauqua

BRIDGEPORT, CONN., Feb. 19.—The Schubert Quartet of New York, Mildred Graham-Reardon, soprano; Florence Fiske-Stamy, contralto; Forrest Robert Lamont, tenor, and George Warren Reardon, baritone, sang here before the Chautauqua Assembly last Friday evening and on Saturday afternoon.

The evening concert brought the quartet forward in Orlando Morgan's cycle, "In Fairy Land," which has been featured on its programs this season, and in "The Maiden of the Fleur de Lys," by Suydenham. The quartet made a splendid impression and was so well received that it was immediately re-engaged for next season.

Mrs. Graham-Reardon sang "Dich Theure Halle," from "Tannhäuser." Mrs. Fiske-Stamy two songs by Hawley and Hildach, and Mr. Lamont and Mr. Reardon a duet, "I Feel Thy Angel Spirit," by Graben-Hoffmann, with great finish and artistry. Annie Louise David, the harpist, played a Fantaisie by Thomas and shorter pieces by Zabel, Tedeschi and Hasselmans, in her usual able manner.

At the afternoon concert the quartet again appeared, with the same success, in the familiar quartets from Flotow's "Martha" and Verdi's "Rigoletto," while Mrs. Reardon and Messrs. Lamont and Reardon gave the Trio from the last act of Gounod's "Faust." The individual offerings were Mrs. Reardon's singing of "Il est bon," from "Hérodiade," Mrs. Fiske-Stamy's "My Heart at Thy Sweet Voice," from "Samson," and Mr. Reardon's dramatic presentation of the Prologue to "I Pagliacci," which aroused the greatest enthusiasm. Mr. Lamont also sang Rodolfo's aria from the first act of "La Bohème."

Hendrika Troostwyk, a young American violinist, played with much mastery the Preghiera from Bazzini's "Concert Militaire"; a Serenade by Erna Troostwyk; a Gondoliera by Ries, and a Nachez "Gypsy Dance." Her encores comprised compositions by Bohm, Kramer, Dvorak and Troostwyk.

LHÉVINNE IN PROVIDENCE

Largest Audience of Star Course Drawn to Pianist's Recital

PROVIDENCE, Feb. 22.—The last in the series of the Star Course of Piano Concerts, on Wednesday evening, presented Josef Lhévinne, who attracted the largest audience of the entire course. The generous applause which he received continued so long that he gave extra numbers at the close of the program.

Mr. Lhévinne's opening number was Beethoven's Sonata, op. 101, which was followed by two shorter selections, "Auf Flügeln des Gesanges," by Mendelssohn-Liszt, and "Il contrabbandista," by Schumann-Tausig, which were played with delicacy and rare skill. Schumann's "Carnaval" was given with equally exquisite shading and was as favorably received. A

group of four Chopin numbers followed. Mr. Lhévinne closed his program with Liszt's Fantasia, "Robert le Diable," playing with tremendous power and arousing the audience to a high pitch of enthusiasm. G. F. N.

POPULAR ST. PAUL PIANIST

Ella Richards a Prominent Figure in City's Musical Activity



Ella Richards, St. Paul Pianist

ST. PAUL, Feb. 19.—The Dick-Richards Trio will appear in a chamber music recital in the St. Paul Hotel in the near future. Other engagements of this admirable organization have been supplemented by a recent engagement in St. Peter. Ella Richards, the pianist of the trio, has recently taken possession of her new bungalow studio, which is the attractive setting for many a high class informal musical entertainment of the kind which goes to the development of a musical atmosphere—the life of a musical community. F. L. C. B.

Flonzaley Quartet Gives Flawless Program in Providence

PROVIDENCE, Feb. 22.—A large and attentive audience greeted the Flonzaley Quartet in Memorial Hall Tuesday evening. As is always the case when the Flonzaleys play, the entire program was given without a flaw. The opening number was the delightful Mozart Quartet, in D Major, which was followed by the more difficult Beethoven Quartet in F Minor, op. 95. Two short pieces by Glazounow, Interludium and Scherzo, from Quartet, op. 64, each in a widely contrasted vein, ended one of the finest and best appreciated concerts ever given in Providence. G. F. H.

Alfred Robyn, Organist, to Tour Country

Alfred Robyn, one of America's ablest organists, as well as a composer and conductor, will make a concert tour of this country next season under the direction of Marc Lagen. Mr. Robyn will have the assistance of a quartet.

SEATTLE ORCHESTRA IN POPULAR CONCERT

Local Composer's Work Given by Mr. Spargur—John McCormack's Recital

SEATTLE, WASH., Feb. 15.—Lotta Asby Othick, a soprano of this city, was soloist with the Seattle Philharmonic Orchestra for its popular concert last Sunday, and scored a splendid success. She sang *Elizabeth's* Aria, "Oh, Hall of Song," from Tannhäuser, and the Scene and Romanza, "The Conqueror's Return," from "Aida," and disclosed an excellently trained voice of beautiful quality.

The orchestral part of the program presented by Director Spargur included: "Swedish Wedding March," Soderman; Overture, "Poet and Peasant," Suppe; "Spanish" Suite, "La Fête de Seville," Marchetti; Intermezzo, "Dream Light," Percival; "Aubade Primantaire," Lacombe; Serenade, Chaminade; "Love Song" and "Village Festival" from Suite in E Minor, No. 2, MacDowell. The numbers were well given and several encores added.

"Dream Light," by Druscilla Percival, a local composer, was given its first performance and proved to be a pleasing bit of writing, showing adequate treatment and originality.

John McCormack, the Irish tenor, was heard in recital last Friday evening, assisted by Marie Marelle, soprano. Mr. McCormack's numbers included the Aria "Che gelida manina," from "La Bohème," Puccini; Recitation and Aria, "Ah, Moon of My Delight," Lehmann; Recitation and Aria, "Salve, dimora," from "Faust," Gounod; and three Irish songs. Mr. McCormack so charmed his audience with his surpassingly sweet voice, his clarity in enunciation, and his artistic manner of singing that he was obliged to add one and two encores after each number.

Miss Narelle was heard in three groups of songs by Lambert, Del Riego, Moore, Rooney, Heroy and Zardo. Her voice is a clear soprano of fine range and power which was heard to advantage. She also added several encores. Spencer Clay accompanied.

The monthly concert of the Ladies' Musical Club was delivered on Monday afternoon. The program was given by Mrs. T. Eugene Drum, soprano; Geraldine de Courcy, pianist; Mrs. Maurice L. Reid, soprano, and Frances Fischer, violinist.

Lester Turner, president of the Seattle Symphony Society, has been forced to tender his resignation of that office on account of the pressure of his private business affairs. His resignation was reluctantly accepted, and Judge Thomas Burke elected as his successor.

The annual concert of the University of Washington Chorus, Irving M. Glen, director, was given last night. The soloists of the concert were Grace E. Goodner, soprano, and William Lai, tenor, both gifted artists. The last mentioned is a Chinese student gifted with a remarkable tenor voice. The chorus did excellent work, characterized by freshness and fullness of tone and variety of shading. Mr. Glen proved himself a conductor of high merit. C. P.

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WHY DO SO MANY AMERICANS GO TO GERMANY FOR VOCAL STUDY?

Three Distinguished Singing Teachers of Berlin Answer the
Question—Advantages of the Numerous Opera Houses for
One Seeking a Début—The Influence of Wagner

Bureau of Musical America,
Berlin, Germany, Goltzstrasse 24,
February 12, 1912.

"WHY do so many Americans come to Germany to study singing?" That question was recently put to Frank King Clark, Berlin's famous American vocal teacher, by the MUSICAL AMERICA correspondent, and brought forth numerous reasons, among which was prominently mentioned the opportunity presented operatic aspirants in the numerous small opera houses throughout Germany in which a début is readily possible.

The same question has now been asked of other famous Berlin teachers—George Fergusson, Franz Emerich and Mme. Betty Frank-Rueckert.

Maestro Emerich, who has trained so many vocal celebrities, believes that the vast number of concerts given in Berlin every season is a distinct advantage.

"The student has, therefore, every opportunity," he explains, "to hear the very best concert artists at comparatively moderate prices. For a student the matter of prices is, no doubt, important. Furthermore, Germany is the only country in the world which, with its seventy large opera houses, presents the future operatic artist with the opportunity to acquire quickly an extensive international repertoire.

"Now with regard to the art of singing as such. I do not think that Germany is the country which should be considered as the *alma mater* of this most difficult of arts. Nor have I the impression that the young American vocal students come here primarily to seek the instruction of German singing teachers—most assuredly not at the present stage of the art of singing in Germany. But apart from *bel canto*, what so many Americans do come for and certainly can acquire here, and that to a most pronounced degree, is the language, the style and the traditions of German opera, in which Wagner, of course, predominates."

Mr. Fergusson's Views

On the same general subject George Fergusson, the Scotch-American baritone, expressed himself as follows:

"I should like to answer that question, which to me seems very opportune, by classifying the numerous Americans coming here for the purpose mentioned into these four groups:

I. Those who come to Berlin or Germany directly recommended to some teacher here, either by their former teacher in America or by their friends, patrons or relatives.

II. The coming to Berlin especially because this city is justly considered as the world's musical center, which, as such, offers innumerable advantages to every musical or vocal student.

III. Those who come to Germany because the country represents an operatic field offering incomparable opportunities to operatic débutantes, and

IV. Those who are drawn here by traditions which lead them to believe that Germany to-day, as ten or twenty years ago, is a country where they may live and study for a ridiculously cheap price.

"This last supposition, I wish to say right here, is a most lamentable error. Unquestionably, even as late as ten years ago, it was possible to come to Germany and to live and study here for almost next to nothing, as viewed from the American standpoint. But the times have rapidly changed. The great influx of Americans has not been without effect. The prices for living and instruction have gone up at such a rate that expenses for a music student in Germany to-day are the same as in the larger American cities, like New York and Chicago, and even higher than those in the smaller American towns."

To the question as to whether he was of the opinion that the art of singing had retrogressed in Germany, Mr. Fergusson responded most emphatically in the negative.

"No, I am most decidedly of the opinion that the art of singing in Germany has improved enormously within the last ten years. This is but a natural sequel to the greater demands made upon this art from year to year. Furthermore, without being fantastical, I really believe that the insatiable student receives here is far greater than in other countries. This seems to me to be due to the large student element in Germany, where, by their own discussions of their work, their trials, etc., the students are stimulated to greater exertions. The international character of this student element naturally tends to give the young student a wider horizon than he would have with even the best of teaching and the most conscientious study at home.

"Then, too, I am compelled to state that the American is deplorably lacking in languages, which he certainly never acquires properly at home and which are absolutely essential to a professional singer. Here the student finds an element of inspiration for acquiring languages which we look for in vain in other countries.

"Please do not think me biased in my opinion in speaking the way I do of America or of other countries. I have all the reason in the world to be grateful to America—and I am certainly not lacking in gratitude. Without being American born I received most of my musical education in America. It is merely a sense of fairness that prompts me to speak what I consider to be the truth."

"From what you have said it might be inferred that to you the so-called 'musical atmosphere' is not a chimera?"

"Most assuredly not!" said Mr. Fergusson. "I certainly do believe that there is such a thing as 'musical atmosphere' and, what is more, that it is to be found right here. I must admit that, happy as I was and as much as I found myself at home in America, I had an unconquerable yearning to come back here, just because of this 'musical atmosphere' which I shall not try to explain."

Mme. Frank-Rueckert expressed herself willingly with regard to the value of German training to Americans. Formerly a celebrated coloratura soprano, later famous as vocal teacher in Prague and for the last six months active in this capacity in Berlin, where her popularity has been steadily increasing, Mme. Frank-Rueckert is well qualified to speak on this topic. She says:

Wagner as a Magnet

"The fact that such a comparatively large number of Americans come to Germany to study singing is, unquestionably, to be attributed to the partiality Americans seem to have for our great masters, pre-eminent among whom stands Richard Wagner. Here they have an opportunity of studying and hearing the German masters interpreted in the most perfect form.

"Another principal reason will be found to be of a more practical nature. The cheaper mode of living, the not too exorbitant rates charged by even the best singing teachers in Germany are doubtless influential factors. And, of course, there are nowhere such opportunities for really good opera singers as in Germany. We have in this country about 100 houses at which grand opera is cultivated. Certainly a record equaled by no other country in the world. At all of these opera houses, of course, the primary requisite is a flawless German, which, again, may be acquired properly only in the country itself.

"An especially favorable circumstance for American singers is the pronounced partiality in this country for the characteristics of the American voice, which partiality has been frequently expressed most emphatically even by the German Emperor. Especially for coloratura singers, a genre of voice becoming more and more extinct in Germany but for which so many Americans seem to be eminently gifted, Germany offers a large field."

O. P. JACOB.



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BERLIN REVIVAL OF "THE VAMPIRE"

Franz von Egenieff, in Title Rôle, Performs with True Demoniacal Fire—Many Americans Conspicuous in Formidable Array of Berlin Concerts—Two Child Pianists of Phenomenal Gifts

Bureau of Musical America,
Berlin, Germany, Goltzstrasse 24,
February 7, 1912.

FOR the resuscitation of the four-act opera, "The Vampire," by Heinrich Marschner, the direction of the Komische Oper deserves credit. Without exactly bearing the stamp of perfection, the performance of this work represented such a marked improvement at this institution that we cannot withhold our compliments. The opera itself, with its many exquisite tonal beauties, and with a libretto, notwithstanding its mystical character of compelling interest, should be given an opportunity to gain greater popularity. As the plot is laid in Scotland, it might be worthy of translation into English.

The title part was sung and impersonated to perfection by Franz von Egenieff, who made a name for himself on this occasion. His good taste, dramatic ability and vocal quality and style have always been a source of pleasure. Yet we had not deemed him capable of such a stirring performance, nor thought his noble baritone was possessed of such voluminous dramatic, almost demoniacal, force. This was no longer merely a dramatic artist, but a demon incarnate, who played on the feelings of his hearers as on violin strings. And how his fully controlled baritone responded to every mood, to every situation! After his long narrative in the third act deafening applause arose and continued for several minutes with the curtain up, so that the performance was completely interrupted. But neither frantic applause nor the shouts of "bravo" could induce Egenieff to mar the artistic effect by reappearing on the scene. And for this intelligent reserve he deserves our thanks.

The delightful drinking quartet in the third act was sung and acted so splendidly that the entire house emphatically demanded a repetition. The four peasants, Messrs. Voigt, Windecker, Doenczi and Schoening, would have been a credit to the greatest opera house. The light soprano, Lilly Kuester, as *Emmy*, attracted attention by her rarely sympathetic and excellently trained voice and her charming stage presence and dramatic ability. Theodor Hieber, as *Sir Humphrey*, disclosed a good bass voice and sufficient temperament. He has a tendency to be too spectacular. Dr. Max Nicolaus, as *Edgar Aubry*, was a typical tenor of the old school. Unquestionably he has a voice of quality, but it is hampered by a somewhat forced manner of tone production.

Admirable was the conducting of Dr. Max Werner, who had evidently rehearsed the work most conscientiously, as the singing of the difficult choruses, especially in the first act, bore testimony. The orchestra also seemed very well balanced and played with greater precision than ever before. A more subtle blending of the different instruments might still be aimed for, however. The staging was artistic and effective, excepting possibly the second act.

Florence Easton in "Rosenkavalier"

At the last performance of the "Rosenkavalier," in the Royal Opera, on Friday, February 2, Florence Easton sang the rôle of *Sophie* with marked success. With her flexible, silvery soprano, her charming stage presence and dramatic ability for juvenile rôles, Miss Easton was remarkably well cast. Her impersonation bore the stamp of realism and in her duet with the *Rosenkavalier*, in the last act, she won the complete admiration of the audience. The title rôle was splendidly sung and impersonated by Margarete Ober and Dr. Muck conducted in his inimitable style.

A busy man is Fritz Kreisler, the violinist. His manager, Norbert Salter, of Berlin, announces that Kreisler is booked to play, from September 14 of this year, to April 28, of next year, in 137 concerts, distributed over 120 cities. When we consider that these bookings have been made almost a year in advance and that they will probably be augmented during the months to come, we gain an idea of the strenuous life a successful virtuoso leads.

Lilli Lehmann has decided to publish her memoirs, according to recent announcements.

Severin Eisenberger, the pianist, has been playing with marked success in Dresden as one of the artists of the chamber music trio, including also Paul Wille and Hans

von Schuch. At the Trio's second concert, on Thursday, the program comprised Mozart, Beethoven and Schubert numbers.

A pupil of the Berlin voice teacher, George Fergusson, remarkable in more ways than one, is Sigrid Backman, who recently made her début in Elberfeld as *Tosca*. Just think of it! This singer is forty years of age, and admits it! And besides, Mme. Backman is a grandmother, and as proud of the fact as she can be. One of the Elberfeld critics compares the débutante with Labia in this rôle (unquestionably the Italian singer's best part), and expresses his wonder that a singer not only appearing in the rôle for the first time, but making her début on the operatic stage, should have obtained such a sensational success.

A Piano Phenomenon

In last week's report we forgot to speak of the concert of the young pianistic phenomenon, Winifred Purnell, of whom we made mention in a previous issue. On the occasion of the second appearance of the Australian girl pianist in the Bechstein Hall, an audience of unusual size was present. This girl of sixteen is certainly a phenomenon such as is rarely encountered. In fact, the extraordinary profundity of her renditions, their psychological signifi-



Sigrid Bachman, Who Has Just Made a Successful Début in Opera in Germany at the Age of Forty

cance and the temperamental impulsiveness with which they are attained would lead one to suspect that Miss Purnell were acting under some hypnotic influence, were it not for a spontaneous change now and then, from that which would be considered sublime even in a master to some decidedly commonplace manifestation natural to youth. For the present her technical attainments are not proportionate to her instinctive grasp of her musical material, but it will certainly be desirable to follow the further progress of this wonder child, the like of whom has probably never yet been met with.

Edith de Lys, the American prima donna and concert soprano, is having a triumphal tour through Europe. In Prague she sang *Marguerite* in "Faust" for the first time, and was most warmly received. One of the operas in which the prima donna is most frequently heard is "Tosca." The critics of London and of Prague compare her dramatic reading of this rôle to that of Sarah Bernhardt. In Strassburg Miss de Lys was heard in concert and the critics speak of her as being in the full possession of a remarkable talent. Her voice is spoken of as extraordinary in its exquisite *bel canto* in every stage of emotion. After the concert the singer was engaged for four guest performances at the opera for the coming season, when she will appear in "Aida," "Butterfly," "Traviata" and "Bohème."

A week later Miss de Lys sang in Wuerzburg in "Traviata" and "Bohème." From there she went to Regensburg, where she sang *Traviata* with such enormous success that she had thirty-five curtain calls—undoubtedly a record. The Duke and Duchess of Thurn und Taxis attended this performance and were profuse in their

compliments. Miss de Lys is booked to give guest performances in Pilsen and then goes to Liège (Belgium) for two concerts, after which she is engaged to sing at the Théâtre de la Monnaie in Brussels in "Butterfly," "Aida" and "Faust."

After hearing Louis Persinger, the young American violinist who will tour America in the coming season, play in Cologne last week, the much-feared critic, Dr. Otto Neitzel, wrote: "One might call him a newly born Ysaye, if his bowing—especially in the elegance of his staccato—did not awaken memories of Sarasate." The large audience, consisting in the main of musically educated people, was not long in appreciating the worth of the young artist, and received his offerings with genuine enthusiasm.

Dr. Ernst Kunwald, who for five years has been conductor of the Berlin Philharmonic Orchestra, has tendered his resignation, to take effect April 1. Officially Dr. Kunwald declares the reason for his resignation to be that he has been overburdened with work, conducting about 250 concerts during the year, and that his work in his present position has had entirely too popular a character. He also pleaded the state of his health as a reason for taking this step. When asked whether the newly granted municipal subsidy to the orchestra had been influential in determining him to resign, the conductor refused an answer.

Eleanor Painter's Operatic Success

The very promising young American singer, Eleanor Painter, of Colorado Springs, made her début recently in a guest performance at the Stadttheater of Essen. This performance was intended to be a trial for an engagement at the Charlottenburg Opera, soon to be completed in Berlin. Miss Painter's interpretation of *Madama Butterfly* was so extraordinarily successful that she was immediately definitely engaged for the house mentioned for a period of five years. Here she will sing leading soprano rôles exclusively. Not only was her Essen début a success in every sense of the term, but after the performance the director immediately re-engaged her for a number of further guest performances, as *Carmen*, *Mignon* and for "Eugen Onegin," to take place during the remainder of the present season. The critics dwell on the silvery sweetness of her clear soprano, and express admiration of her natural dramatic ability.

Mischa Elman was the soloist at the eighth Philharmonic Concert. The program comprised: Overture to Weber's "Oberon," the Violin Concerto in D Minor of Tschaiakowsky, Brahms's Variations on a Theme from Haydn, for orchestra, and Symphony in D Minor, R. Volkmann. This latter work represented the school previous to the time of Wagner and Liszt, and reflects a considerable amount of pedantry. The audience was visibly bored, and there was little justification for inserting this number in the program. Elman's rendition of the Tschaiakowsky Concerto was masterful from a technical standpoint, and also revealed exquisite taste, although a profound conception of the contents of the work was nowhere in evidence. Nikisch ruled with his bâton, which says enough.

In the Bechstein Hall, on Tuesday, I heard Julia Hostater, an American singer of unusual talent. It is a pleasure to note how Miss Hostater imbues each of her renditions with a distinct personal note, grasping the intention of the composer, instinctively or intuitively. Her pronunciation of the German was gratifyingly distinct, and her musicianship, so frequently the weak point of singers, is beyond reproach. The concert-giver's mezzo-soprano, without being extraordinarily voluminous, possesses that power of concentration which only good schooling can give and which qualifies the singer vocally for even the most dramatic of compositions. Still, a more thorough cultivation of the head voice might be advisable.

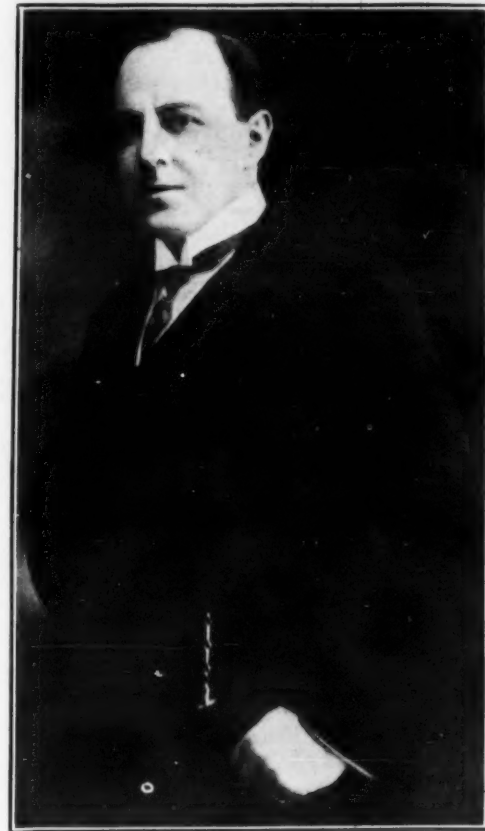
Still Another Child Wonder.

In this report we have already spoken of what seemed to us a musical phenomenon in Winifred Purnell. Peculiar as it may seem, we have to record in the same letter the appearance in the pianistic field of another child wonder, who represents less a psychological phenomenon than an example of rare pianistic precociousness. This is the young Roumanian pianist of fifteen or sixteen, Nadia Chebap. A child who can play the Bach-Stradal organ-concerto with such a complete technical mastery and such an awe-inspiring profundity of conception deserves to be watched carefully in the future.

Ignaz Friedman, at his second Chopin evening, again drew a large audience and fascinated his hearers by his extraordinary technic and always interesting, tasteful style. That he frequently does not adhere to tradition may be attributed to his peculiar individuality. He seems to utilize

a composition more for asserting his peculiar but ever interesting personality than with the object in view of a perfect reproduction. However, I know of but few pianists who manage to get such a complete hold on their hearers as Ignaz Friedman—a power which is certainly augmented when he plays Chopin, for whom he seems to have a particular aptitude.

Nathan Fryer, the American pianist, was heard in the Klindworth-Scharwenka Hall on Wednesday. His program comprised Beethoven's Sonata, op. 53; the Symphonic



Franz Von Egenieff, Operatic Baritone, Who Has Just Scored Remarkable Success in Berlin Revival of "The Vampire"

Etudes, Schumann; the Sonata, op. 35, of Chopin, and Liszt's "Walde-rauschen" and the "Mephisto" Waltz. Fryer is not a sentimentalist, but a very healthy, whole-souled musician with an excellent technic that may be relied upon to respond to every artistic intention. He held the interest of his large audience, among which many Americans were conspicuous.

Sam Franko's Concert

It is always a pleasure to record one of Sam Franko's concerts devoted to old music. His second concert of this description, on February 7, was conducted with the exquisite precision and lucidity characteristic of the New York musician's conducting. This was the program:

Niccolò Porpora (1686-1766): Sinfonia du Camera a tre instrumenti, D Major, piano, Max Schneider; Antonio Vivaldi (ca. 1680-1743): Concerto for String Orchestra, D Minor, Violin Solo, Concertmeister Lambion; Jean Philippe Rameau (1683-1764): Gavotte, Tambourin, Menuet and Rigaudon; Johann Sebastian Bach (1685-1750): Concerto for Two Violins, D Minor; Joseph Haydn (1732-1809): Symphony No. 7, C Major.

As it should be for music of this, and even a later epoch, the Blüthner Orchestra was diminished to about one-half its usual size. The evening's climax, as far as we were able to judge, was attained with the delightful composition of Rameau, with its flute solos, which in our modern compositions have unfortunately become comparatively rare. A pleasure it was to note the graceful style of this composition. Blüthner Hall was crowded—a proof that there is no justification for the remark a number of people made to me that an evening of such music would be apt to become tedious—and genuine enthusiasm was displayed. Since Mr. Franko first appeared before the Berlin public with these concerts the attendance has been markedly increasing, so that to-day they are considered among the most popular events of the season.

O. P. JACOB.

Syracuse Recital by Margaret Keyes

SYRACUSE, Feb. 23.—Margaret Keyes, contralto, gave an enjoyable recital here last Tuesday before an audience which showed hearty appreciation of her artistry. Her singing of "Lungi dal Caro bene," Secchi; "Coolan Dhu," Leoni, and "Where Go the Boats," Eleanor Smith, deeply impressed her hearers. She gave several encores. Harry Vibbard played excellent accompaniments.

Laura Van Kuran, soprano, was soloist at a concert given early this week, at which Mrs. Housinger and Mrs. Walrath played the "Petite Suite," by Debussy, for two pianos.

L. V. K.

Arthur Rubinstein, the Polish pianist, was a recent concert-giver in Vienna.

FROM "MUSICAL AMERICA" READERS

The Advertiser and the Editor

To the Editor of MUSICAL AMERICA:

Though an advertiser, I trust the fact does not restrain me from writing you with regard to what seems to me an inconsistency in the policy of your paper.

For more than three years now I have observed what seemed to me and many others an unreconcilable diversity of opinion in the criticisms written by your editorial staff or sent in by the various correspondents from time to time. For example, the man at the helm in—shall we say Kalamazoo?—has written a diatribe on a work seen or heard for the first time. In his letter to you of the "steenth" he will leave the work without a leg to stand on. Comes then a week or so later from your correspondent in Kokomo, a laudatory article, contradicting almost everything the scribe in Kalamazoo has written.

Perhaps, for fear of a misunderstanding, I should be more specific. Well, then, you shall see the working of the "system" in my own case.

When my Indian songs were sung for the first time by a great artist in one of the New England cities your correspondent there literally roasted them to a frazzle. Then when these selfsame songs were sung in the Metropolis by another great artist some one in your New York office received them with the utmost generosity. Then a few weeks later came a veiled "knock" from the Pacific Coast, and I think in the same column I found a really lovely bouquet from—was it one of the Bay State cities? (Puzzle: Find the Policy.)

At any rate, the same thing has followed every song cycle, serious choral work or part song put forth by me and my publishers, the experience running the gamut from a contradiction of the editors of "new publications" by certain correspondence from the provinces and from a contradiction of what is said in one city by that which is said in another city, and so it goes. Of course, Emerson has said that "With consistency a great soul has nothing to do"—and perhaps you can take shelter under this Emersonian banner. However, methinks that this philosophy, good for certain actions, is not altogether good in business affairs.

I will say for your sake, however, that far more pretty flowers have assailed me than turnips or questionable hen-fruit, and I merely mention my personal experiences in relation to the "system" because I cannot recall just at this particular time such data as would apply elsewhere. But you may be able to dig it up yourself and parallel my experience. Perhaps this has been done before.

However, I shall be very much interested in knowing how you will explain this apparent inconsistent policy. And with kind regards, I am, sincerely yours,
(Signed) CHARLES WAKEFIELD CADMAN.
Denver, Col., Feb. 15, 1912.

[Mr. Cadman has unconsciously, and perhaps unwittingly, paid a compliment to the manner in which MUSICAL AMERICA is conducted.]

The policy of the paper was fully explained in an editorial which appeared in the issue of the tenth of February, which he has evidently not read.

In this editorial it was stated clearly that in projecting the paper it was intended to make it rather a forum for discussion of matters of interest to the musical world than a mere reflection of the editor's mind

and judgment. It was never intended to lay down a law with regard to any particular school of composition, with regard to any particular method of teaching, and certainly not with regard to the work of any individual artist, the conductor, or composer. To quote from this editorial:

"One can understand a paper having a 'policy' as to free trade or tariff for revenue, or against large industrial combinations, or for a national divorce law, but one cannot understand a 'policy' with regard to Sir Edward Elgar or his work. Such could only be the attitude of a purely commercial sheet masquerading as an honest and independent paper."

"The staff of MUSICAL AMERICA, which is composed here and abroad of a number of earnest and competent women as well as men, has, therefore, a certain amount of freedom in the expression of opinion; and just as musicians themselves are divided with regard to the merits of different compositions of Brahms, it would naturally follow that the staff is somewhat divided on that question, as indeed it is."

"Thus it is clear why a writer over his signature or initials might take a position adverse to Mr. Brahms, while another writer at another time, also over his initials or name, might take a different view."

If Mr. Cadman will think for a moment he will see that the fact that his work has drawn out entirely different criticism, according as it has been presented in different cities, shows that there is no unanimity of sentiment with regard to it, and it shows also that there have been no directions issued from the office always to praise his work because he is an advertiser, as is the custom with the purely commercial musical papers.

Furthermore, if Mr. Cadman will consider for a moment he will realize that his own work, or indeed the work of any composer or artist or musical performer, will receive different criticism from different capable critics, according to the different places in which the work is presented.

Operas, for instance, which have found favor in Chicago have not met with the same favor in New York City. Others, again, have been well received in New York, but have not found favor in Boston.

According to Mr. Cadman's idea, the expression of the worth of the work of any composer or artist should be uniform—which would mean direction from the editor-in-chief, and this would mean that the correspondents and critics of the paper would have to conform absolutely to a settled rule to be laid down by the editor-in-chief or his principal assistants, which would be favorable to advertisers and unfavorable to non-advertisers.

There is a musical paper now in existence which pursues this policy. Its reputation is notorious. The strength of MUSICAL AMERICA is the freedom with which the various writers for the paper are permitted to give their judgment upon the work which is submitted to them in their various cities. Thus the readers of the paper obtain the views of a large number of competent persons, and so are able to formulate a judgment for themselves instead of being forced to follow blindly the judgment of some individual on the paper.

Would Mr. Cadman venture to assert for one moment that if he were to give his work before a large number of musicians that they all would be of one mind with regard to its merits or demerits? Would it not be very likely that if they were per-

mitted to express their honest opinions, and cared to do so, they would be found to vary greatly in their estimate of its value?

Criticism is, after all, but the opinion of one man, except it be directed by commercial policy on the part of the publishers.

The more liberty of opinion, therefore, that is permitted, the greater the chance of the individual whose work is discussed to get an all-round verdict as to the worth of his work.

Because the critic of the Boston *Transcript* spoke well of Mr. Cadman's compositions, would it therefore be necessary for the critic of the Chicago *Evening Post*, for example, to be forced to speak equally favorably of them?

If, therefore, the critic in New York or Boston of MUSICAL AMERICA speaks well of Mr. Cadman's compositions, should the Chicago correspondent or critic be forced to do the same thing, if that be absolutely against his conviction?

If Mr. Cadman would not think such a course reasonable for writers on different papers, why should it be unreasonable for writers on the same paper?

However, we sincerely thank Mr. Cadman for bringing up the question. He has assisted us in demonstrating clearly that when a person advertises in MUSICAL AMERICA that person does not control either the editorial or critical opinions of the paper. He has helped settle that, anyhow.
—Editor MUSICAL AMERICA.]

As to Native Symphonic Compositions

To the Editor of MUSICAL AMERICA:

With all sincerity of purpose I wish to comment on an article which appeared in your issue of February 17, which has reference to the seeming lack of symphonic composers America has produced. The writer in one instance says that Frederick Stock, conductor of the Theodore Thomas Orchestra, believes that the symphony is the highest and finest form of musical expression, and that little worthy of mention has been accomplished in this respect by native composers. The writer mentions two or three unimportant works in that class, and so makes a general statement. Now there are no fewer than four symphonies credited to Henry Hadley, now conductor of the San Francisco Orchestra. I am inclined to believe we have at least one man who is still young and full of inspiration, who can raise the plane of the American symphony to its proper sphere. The difficulty simply is that we are not sufficiently educated to appreciate the work of our own on its own merits, and until that time comes we can never expect the world to accept our art seriously.

It is only within recent years that our singers have been recognized, and with that

first step in the right direction we are hopeful for the next.

As a remedy for the lack of interest manifest in America in music, and as a stimulus to encourage our many talented composers, I suggest that our Symphony Orchestras feature any work worthy of presentation and so familiarize the people with the kind of music we are creating. Such a course would prove to be of manifold benefit to a discriminating public as well as to the composer.

I am writing to you as your field is such a broad one, and with your many channels of outlet I hope for your earnest co-operation in a work which has been grossly neglected.

Faithfully yours,

(Mrs.) AMY F. REGENSBURG.

Chicago, Ill., Feb. 10, 1912.

MUSIC BY MRS. HECKSCHER

Her Songs and Instrumental Works Attaining Widespread Prominence

Celeste D. Heckscher has arranged with H. W. Gray & Company, of New York, for the publication of all of her compositions. While a number of Mrs. Heckscher's songs have become known in many quarters, she came chiefly into prominence last year with the performance of her very successful "Dances of the Pyrenees" at a Philadelphia Symphony concert under the conductorship of Carl Pohlig. Since then this work has had other orchestral hearings, in whole or in part.

The suite will shortly be issued in the form of a pianoforte duet, and its Intermezzo, under the title of "Au fond," will appear separately as a piano solo. The "Jota Aragonesa," for orchestra in a revised and developed form, is also to appear, arranged for two pianos. In this form a "Passacaille," originally for strings and harp, will also be brought out, and also as a piano solo.

Heinrich Meyn has made a number of Mrs. Heckscher's songs known, among them "L'Ange Gardien," the "Pastorale" and others. Florence Hinkle has sung the "Music of Hungary" in many places and with the Russian Symphony, and is taking up the "Berceuse Pastorale." Edward Bonhote is singing Mrs. Heckscher's songs in England.

New York Music Teachers to Meet in June

The twenty-fourth convention of the New York State Music Teachers' Association will be held at Columbia University, New York, on June 25, 26 and 27. Educational features will be given more than usual prominence, and various questions of practical value are to be discussed. Several large concerts will be given with the assistance of great artists, in conjunction with a chorus and orchestra.

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ARTHUR PHILIPS

Port Huron Pleased By Caroline Hudson-Alexander's Recital

PORT HURON, MICH., Feb. 20.—Mme. Caroline Hudson-Alexander appeared in recital here on February 12. Introductory to the recital program Rossini's "Stabat Mater" was admirably presented by the chorus choir of the Congregational Church, N. Cawthorne, the organist, directing. Mme. Alexander assisted in the giving of this work and was ably supported by Edward Walker, tenor; Therese Cisky, contralto, and John Coulter, baritone. The well-known duet, beautifully rendered by Mme. Alexander and Miss Cisky, was perhaps the most pleasing number of the "Stabat Mater."

As a second part of the program Mme. Alexander gave a delightful recital, consisting of songs from Mozart, Debussy, Widor, Bachelet, Schubert, Brahms, Spross, Lehmann, MacFadyen and Henschel. Her rich soprano was at its best and the applause with which each number was received gave evidence of the permanent hold this artist has made upon the lovers of music in Port Huron. Mrs. Walter Stevens, accompanist, effectively supported Mme. Alexander at the piano.

Miss Ballon's New York Piano Recital

Ellen Ballon, a thirteen-year-old pupil of Rafael Joseffy, was heard in a piano recital at the Belasco Theater, New York, on February 20. Miss Ballon will be remembered from two years ago, when she appeared in an exacting program at Mendelssohn Hall and won emphatic approbation by the many remarkable qualities of her playing. Last Tuesday her work gave even more cause for satisfaction, and her presentation of an exacting program containing works by Bach, Beethoven, Scarlatti, Schubert, Mendelssohn, Chopin, Liszt and others showed that she had gained in poise and maturity. Her technique is nothing short of remarkable, her tone is large, round and of fine quality, and her interpretations, while scarcely marked by profound temperamental qualities—something scarcely to be wondered at in one so young—are yet distinguished by true musical feeling. She gives every promise of developing into an artist of the first rank. Miss Ballon's recital was heard and roundly applauded by a large audience.

H. F. P.

LeGrand Howland to Open Opera School

PHILADELPHIA, Feb. 19.—LeGrand C. Howland, who successfully produced his opera, "Sarrona," at the Academy of Music last Spring, and who is known both in this country and abroad as composer and impresario, announces the opening of a Grand Opera Conservatory, at No. 1819 Walnut street. There will be classes for those desirous of studying only for concert work, operatic arias and ballet. Mr. Howland will be the director of the school, having the assistance of two orchestral directors, and it is announced that advanced pupils will be eligible for engagements in the Lyric International Opera Company, touring in Italy and Austria. Stanley Muschamp, of this city, has been engaged for the preliminary repertoire work, Mlle. Florence Vocolle will take charge of the French classes, and names of other members of the staff of teachers will soon be announced.

A. L. T.

SOLOIST FOR TOUR OF DAMROSCH ORCHESTRA

Corinne Welsh Engaged to Sing with New York Symphony Forces During the Spring

Corinne Welsh, the dramatic contralto, has been engaged by Walter Damrosch, conductor of the New York Symphony Orchestra, for the Spring tour of that organization. The tour will open in Norfolk, Va., on April 17, and will include all of the principal cities of the East, South and middle West during the five weeks the orchestra will be out.

The large repertoire required on such a tour is shown by the fact that Miss Welsh will appear in "Samson et Dalila," Ros-



Corinne Welsh, Dramatic Contralto, Who Is to Tour With the Damrosch Orchestra.

sini's "Stabat Mater," Bruch's "Arminius," the "Elijah," "Faust," "Lohengrin," Franck's "Beatitudes," Mendelssohn's "Hymn of Praise," a part of "Trovatore"; arias from "Gloconda," Tchaikovsky's "Jeanne d'Arc," and numerous songs for the miscellaneous programs.

Miss Welsh, who is under the management of Foster & David, will, after the close of the Damrosch tour, sail for Leipzig, where she will coach under Mme. Karl Alves.

Sea Songs Sung in Costume in Chicago Concert

CHICAGO, Feb. 20.—The Titus Grand Opera Quartet, consisting of Mary Highsmith, soprano; Grant Kimbell, tenor; Barbara Wait, contralto, and Hugh Anderson, basso, assisted by Mrs. Bertha Smith-Titus, gave an interesting and popular entertainment last Thursday. The concert opened with the Quartet from Verdi's "Rigoletto." Following this Mr. Anderson gave "The Horn" of Flegier; Mascheroni's "Woodland Serenade," and Huhn's "Invictus." Mrs. Smith-Titus gave a number of musical recitations, and Mr. Anderson resumed his artistic activity with Schmidt's "The Song of the Open Sea,"

Jude's "The Mighty Deep" and Bullard's "The Indifferent Mariner." All of the sea songs were given in costume. Mr. Anderson varied his work by giving Pinsuti's "Bedouin Love Song." Another interesting feature of the program was "Songs of Long Ago," given by Mrs. Smith-Titus in costume.

C. E. N.

YOUTHFUL MUSICIANS' SCORE

Mr. Chadwick's Orchestra and Other Pupils in Boston Concert

BOSTON, Feb. 19.—A recital was given by the Conservatory Orchestra, George W. Chadwick conductor, assisted by the advanced students of the Conservatory of Music, on February 16. The program follows:

Overture, "Fidelio," Beethoven, Orchestra; first movement Concerto in B flat Minor, for piano, Tchaikovsky, Charles Shepherd (Salt Lake City); Symphonic Poem, "Finlandia," Sibelius Orchestra; second and third movements Concerto in G Minor, for piano, Saint-Saëns, Blanche Brocklebank (Los Angeles); Fantasia Dialogue, for organ and orchestra, Boellmann, Ernest Mitchell (Roxbury) and Orchestra

The orchestra did good work in the overture and the symphonic poem and played with a spirit of unity and clearness of tone characteristic of Mr. Chadwick's training. Mr. Shepherd, in his Tchaikovsky number, played with true poetic feeling and a brilliant, clear-cut technique. He was recalled repeatedly.

Miss Brocklebank also won enthusiastic applause for her playing of the Saint-Saëns Concerto in G Minor. She is a pianist of high attainment and plays with an ease of manner and smoothness which are delightful. Mr. Mitchell is another of the advanced students with a promising future as an organist. He gave a masterful reading of the Boellmann number, with orchestral accompaniment. Jordan Hall was crowded, as it always is when Mr. Chadwick gives one of his Conservatory Orchestra concerts.

A. E.

MATZENAUER SAVES DAY

Sings "Brünnhilde" in Baltimore for First Time and on Moment's Notice

BALTIMORE, Feb. 15.—Few persons in the audience at last night's production of "Die Walküre" by the Chicago-Philadelphia Opera Company knew that Mme. Margarete Matzenauer, who sang the rôle of Brünnhilde, had come from New York at an hour's notice, and without rehearsal, to sing a part in which she had never before appeared, thereby saving the day for Mr. Dippel.

Mme. Minnie Saltzman-Stevens, who was to have sung Brünnhilde, was taken ill suddenly, and at his wits' end Mr. Dippel called Manager Gatti-Casazza, of the Metropolitan Opera House, on the long-distance telephone, asking that he furnish some one to sing the part, and Mme. Matzenauer volunteered. Brünnhilde is a soprano rôle and Mme. Matzenauer is a contralto, but while she had never sung the part she had learned it and was prepared for such an emergency. She took the one o'clock train from New York and arrived in Baltimore in time for the performance, but too late for a rehearsal.

Mme. Matzenauer sang the difficult part with great success.

NEW "VIOLETTA" GIVES PHILADELPHIA A THRILL

Alice Zeppilli's Remarkable Performance in "Traviata"—Maggie Teyte Sings a Farewell "Cendrillon"

PHILADELPHIA, Feb. 19.—The beautiful production of "Cendrillon" was again on view at the Saturday matinée, at the local Metropolitan, and Massenet's fairy opera, which had its first presentation in this country here early in the season, was given another admirable performance, with Maggie Teyte as Cinderella, Mary Garden as the Prince, and all the other singers in their original rôles. It was Miss Teyte's farewell of the season, and she was given a reception of marked cordiality, increased by the regret that she is not to remain here longer.

Something in the nature of a surprise came with the Saturday night performance of "Traviata," with Alice Zeppilli as Violetta. There need have been no occasion for surprise, however, since Miss Zeppilli has sung so many parts here with success, and always has won praise as a singer of lovely voice and artistic qualifications. But it was the first real opportunity she had had locally to show her best qualifications as a coloratura, and it is pleasant to report that she achieved a complete triumph. It might be considered as sufficiently complimentary to say of her that there was not one moment during the performance when there was any cause for wishing that any one else—even Tetrassini—were giving expression to the melodious Verdi music.

The Saturday night performance was further made notable by the excellent work of Mr. Bassi, who, as Alfredo, was in complete sympathy with the soprano, his part being sustained throughout on a similar high plane of artistic efficiency. Bassi's voice was used with dramatic fervor and emotional appeal, and, on the whole, his interpretation of Alfredo was even better than when he sang in the same opera with Tetrassini last November.

The performance of "Tales of Hoffmann," on Friday evening, brought several disappointments, as Carolina White, who had been expected to sing Giulietta, was unable to appear. This necessitated changes in the cast, Jenny Dufau appearing as both Giulietta and Antonia, while Miss Zeppilli, who was prepared to take the part of the frail Antonia, was compelled to sing the difficult music of Olympia on a few hours' notice. As she had not taken this rôle in two years, Miss Zeppilli was not heard at her best. The feature of the performance was the first local appearance this season of Maurice Renaud, who repeated his former success in his remarkably differentiated and artistic interpretation of the three strongly contrasted characters, Coppelius, Dappertutto and Dr. Miracle. Mr. Dalmorès was again the Hoffmann.

There is a disappointment in store for many persons who go to the opera house this (Monday) evening, as it has been found impossible to give "The Jewels of the Madonna," as announced, Carolina White still being unable to appear. The new bill consists of "Cavalleria Rusticana," with Berta Morena, over from New York to sing Santuzza; a ballet divertissement led by Rosina Galli, and "Pagliacci."

A. L. T.

Adelina Agostinelli created the name part of Mascagni's "Isabeau" in Milan.

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GREAT MEMORIES AMONG GREAT MUSICIANS

"GLAZOUNOW is one of the modern Russians with whom I am not much in sympathy," said Josef Hofmann, the pianist, in a recent interview with a representative of the *New York Times*. "He is a great musician, and knows the business of his art thoroughly, but that is all. His music is too heavy. But the man has an extraordinary memory. I remember once when I was playing the Schumann concerto in St. Petersburg Glazounow came to me after the performance and asked: 'Why did you play F sharp?' 'What do you mean?' I asked. 'You played F sharp instead of F natural on the thirty-second bar of the third page.' There is Glazounow. Of course, few pianists have ever succeeded in playing through a concerto from memory and getting every note right, especially if they rehearse from memory. 'That reminds me of a story of de Pachmann, who was sitting in the third row at a performance Rubinstein gave

in his prime. Pachmann burst into hilarious laughter. He rocked to and fro. Rubinstein was playing beautifully, and Pachmann's neighbor, annoyed, demanded of him why he was laughing. Pachmann could scarcely speak as he pointed at the pianist and said: 'He used the fourth instead of the third finger in that run! Isn't it funny?'

"A memory like Toscanini's is a different matter. That is a memory of the musical idea, a poetic memory. I doubt if there has been another like it in the history of music. That man's genius and memory are the marvels of the musical world. How he can conduct a work like 'Tristan'—or anything else—without a score is something to be marveled at."

"How do you memorize?"
"First I study a work at the piano, and later, although I do not seem to be thinking of it, I find that I have absorbed it. Little by little it settles into my brain. And in two or three days, when I am ready to play it, it is all ready."

UTICA'S MUSICAL FESTIVAL

New York Symphony Orchestra and Soloists Aid Local Chorus

UTICA, Feb. 20.—Utica's Mid-Winter Festival was given last week, enlisting the services of Walter Damrosch's New York Symphony Orchestra and Florence Mulford, Evan Williams and Horatio Connell as the soloists.

Saint-Saens's opera, "Samson et Dalila" was presented in oratorio form, the three singers delivering the solo parts in a manner that called forth great applause.

Evan Williams was the *Samson* and his fine tenor voice was heard to especially good advantage in that exacting rôle. The part of the *High Priest* was sung by Mr. Connell, and his interpretation received the highest commendation. The beautiful soprano voice of Mme. Mulford was at its best and she aroused the audience to high enthusiasm as she portrayed the rôle of the betrayer of *Samson*. Her enunciation was clear, making her work doubly enjoyable.

The Musical Festival Chorus won additional laurels by its earnest work in the choruses, showing careful training and a fine ensemble. So pleasing was the work of the chorus that Mr. Damrosch was moved personally to compliment it for its great work.

The orchestra, under Mr. Damrosch's direction, played in a manner that reflected much credit, both upon Mr. Damrosch and his men.

Mme. Jomelli, Recovered from Illness, Starts on Concert Tour

Mme. Jeanne Jomelli has returned from Lakewood, N. J., in excellent health and spirits, having entirely recovered from the severe attack of *grippe*, which obliged her to postpone, and then to cancel several dates of her winter tour, and also her New York recital. She left New York on February 28 for her first concert in Washington, D. C., on February 29. Her tour, which is to end in Amherst on May 3, will take her to Pittsburgh, Washington, Grand Rapids, Cedar Rapids, Indianapolis, Richmond, Gainesville, Atlanta, Marion, Meridian, Memphis, Chicago, Nashville, Galveston, Houston and Spartanburg. New York concert goes will have a chance to hear the popular soprano on March 3 when she will appear with the New York Symphony Orchestra.

Milwaukee's German Singing Organization to Sing for Monarchs

MILWAUKEE, Feb. 26.—The Deutschland Reisegesellschaft der Milwaukee Sänger, composed of 500 German singers of Milwaukee, who leave April 30, 1913, on a tour of Germany and the continent, has received an invitation from the court of Germany to appear before the Kaiser in a concert. Emperor Franz Joseph of Austria, through his secretary, has also issued an invitation to the Milwaukee singers to make an appearance in the palace at Vienna, and King Friedrich August of Saxony will receive the singers at Dresden. Especially in Vienna will the singers be royally received, for the Vienna singers who visited America several years ago probably were given no heartier welcome anywhere than that of the Milwaukee German musical circles. M. N. S.

MAINE MUSICAL EVENTS

Prof. Chapman's Tour a Success—Native Artists in Recitals

LEWISTON, ME., Feb. 25.—Prof. William R. Chapman's annual concert tour of Maine with John Barnes Wells, tenor; Mildred Potter, contralto, and Josef Schaller, violinist, is proving highly successful. Mr. Wells is very popular in Maine and his voice has never been so fine as on this tour. Miss Potter made her debut in Maine at the music festival, but on this tour she has scored a triumph. Miss Schaller's playing has been much enjoyed. Prof. Chapman, as usual, is proving an able accompanist.

Prof. Robert W. Douglas, Maine's famous baritone, formerly with the Metropolitan Opera Company, gave an operatic recital in Lewiston recently, assisted by Argie Starbird, who lectured on each of the selections. Prof. Douglas exhibited some of his famous collection of autographed photographs of the great musical celebrities of to-day.

Frank Holden, Maine's noted violinist, gave a recital in Lewiston on February 16 with Myrtle Thornberg, soprano. An ovation was given the young violinist for her remarkable playing. Miss Thornberg's fresh young voice was one of the best ever heard in this city. She sang ballads and operatic arias with consummate skill.

M. G. B. C.

QUEER HINDU INSTRUMENT

Variations of Tone Produced by Pulsations of the Neck

The Hindus have a number of musical instruments for which great antiquity is claimed. Of these there is one, says *Harper's Weekly*, that is very curious, not so much by reason of its form or structure, but because of the fact that it is played in a very peculiar manner. It is not a stringed instrument, it is not a wind instrument, and it is not an instrument of percussion. It consists of two small silver trumpets with a very delicate apparatus within.

When the natives play upon this instrument they invariably excite the greatest wonder in the foreigner, who is perplexed to determine how the player produces the sounds, for he does not place the instrument to his lips, but adjusts it to his neck. Foreigners have thought that a player of such an instrument must be a ventriloquist, employing the trumpets to convey a false impression.

It appears, however, that the variations of tone are produced by the variation in the quantity of air propelled through the instrument by the pulsations of the neck.

Nothing could be more curious, it is said, than to witness a performance upon this instrument and to hear the soft, sweet, musical sounds that emanate from the silver trumpets.

The first of a series of Lenten organ recitals at the Church of the Divine Paternity, New York, was given on February 29, by F. Warren Andrews, the organist of the church. Recitals are to be given on every Tuesday afternoon until Easter.

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WALHALLA FALLS IN BLAZING GLORY

An Epic Performance of "Götterdämmerung" at Metropolitan, with Fremstad a Transcendent "Brünnhilde"—The Sinister "Hagen" of Griswold—Stirring Revivals of "Otello" and "The Bartered Bride"—Mme. Alda Returns as "Desdemona"

METROPOLITAN OPERA CALENDAR

VERDI'S "Otello," Wednesday evening, February 21. Mmes. Alda, Maubourg; Messrs. Slezak, Scotti, Bada, de Seguro. Conductor, Mr. Toscanini.

Wagner's "Götterdämmerung," Thursday afternoon, February 22. Mmes. Fremstad, Homer, Fornia, Alten, Sparkes; Messrs. Burrian, Weil, Griswold, Goritz. Conductor, Mr. Hertz.

Verdi's "Aida," Thursday evening, February 22. Mmes. Destinn, Matzenauer; Messrs. Caruso, Amato, Didur. Conductor, Mr. Toscanini.

Smetana's "Bartered Bride," Friday evening, February 23. Mmes. Destinn, Mattfeld, Wakefield, Case; Messrs. Jörn, Didur, Witherspoon, Ruysdael, Reiss, Bayer. Conductor, Mr. Hertz.

Verdi's "Trovatore," Saturday afternoon, February 24. Mmes. Rappold, Homer; Messrs. Slezak, Amato. Conductor, Mr. Sturani.

Puccini's "Madama Butterfly," Saturday evening, February 24. Mmes. Farrar, Fornia; Messrs. Martin, Scotti, Bada. Conductor, Mr. Toscanini.

Wagner's "Die Walküre," Monday evening, February 26. Mmes. Matzenauer, Homer, Morena; Messrs. Burrian, Weil, Ruysdael. Conductor, Mr. Hertz.

WHATEVER shortcomings may have marred the matinee cycle of the "Nibelung's Ring" during the past four weeks at the Metropolitan Opera House were atoned for in overflowing measure by the splendid performance of "Götterdämmerung" which brought the tetralogy to a close on Thursday afternoon of last week. It actually towered above the two previous representations of the sublime drama heard on subscription nights during the earlier part of this season in the fullness of its enveloping emotional atmosphere, in the transporting fervor of its execution. The most hardened and critically disposed Wagnerite could not but have acknowledged it perfect. Wagner himself would have wept for joy could he have witnessed so close a realization of his ideal. It is customary to applaud after the acts of all of the Wagnerian dramas except "Parsifal." At the close of last week's "Götterdämmerung," however, the sound of handclapping seemed almost a sacrilege and a solemn silence would have been fully as appropriate as it is for the Grail drama. To witness such a work done in such a way is like passing through a profound life experience. The impression it creates is ineradicable.

As at the previous dramas of the cycle the audience packed the house, filled every seat and occupied every inch of standing room. Its applause after every act was vociferous, but the glad tumult reached its height after the second, when, even after the recalls seemed at an end and the yellow curtains were closed, the plaudits started afresh and continued until they were raised anew. The central figure in this ovation was Mme. Fremstad, who sang Brünnhilde. It is now two or three years since the American soprano has appeared in this rôle, the last time having been when Mr. Toscanini conducted the work. At that period, though, her impersonation left many things to be desired. The interim has worked an almost miraculous change. What she accomplished last week was a revelation—nothing less. Time may possibly improve her characterization still further, but it is difficult to see how. To satisfy the requirements of the "Götterdämmerung" Brünnhilde requires not merely a skilled operatic artist but a tragedienne of the highest rank. By the magnificence of her work Mme. Fremstad fully vindicated her right to be regarded as such, to stand high among the greatest exponents of the art of tragedy of the present day, and this whether one considers the matter from the standpoint of the lyric or the dramatic stage. She was a radiant figure in the prelude as she emerged from the cave with Siegfried to give voice to her undying love and to urge him forth to heroic adventures. Superbly impassioned was her indignant rejection of Waltraute's entreaty that she restore Siegfried's pledge of love, the ring, to the Rhine and thereby

avert the fall of the gods. But it was especially in the succeeding act, where the supposed treachery of Siegfried is exposed, that Mme. Fremstad rose to heights even more marvelous. Here she gripped the emotions of her hearers with a tenseness fairly terrific. The soul broken upon the rack of excruciating torments was laid bare with an effect of indescribable poignancy. It was overwhelmingly potent, this concatenation of agonizing episodes. And yet with what picturesqueness, poetry and grace and plasticity of motion was it all enacted! Mme. Fremstad's reserve of emotional force seems fairly to be limitless and in the immolation scene she rose still further, rose to the very summits of transfiguring exaltation. As for her voice it has never sounded rounder, richer, more colorful nor shown itself more pliant and responsive to the demands laid upon it. A great and noble Brünnhilde is Mme. Fremstad!

The remaining members of the cast seemed inspired to their best efforts by the example of the soprano. Mr. Burrian, whose last appearance as Siegfried it was for this season, has never sung the rôle better. Especially fine was the narrative in the last act. Mr. Griswold's Hagen was subtle and sinister—an admirably somber picture, magnificently vital, though limned in dark colors. His voice rang out with fine sonority in his summoning of the clans in the second act. And how thrillingly that savagely grandiose chorus was sung! Mr. Weil's Gunther was very commendable and of Miss Fornia's Gutrune it is only necessary to relate that she lived up to her former efforts. Louise Homer returned to the part of Waltraute, to the general delight of her hearers, and her voice also added richness to the trio of Rhinemaidens, which was beautifully complemented by Mmes. Alten and Sparkes. Mr. Hertz had an augmented orchestra at his command and, without swamping the singers, he lost no subtle shade of this myriad-colored score. The supreme moments of the afternoon, though, were the funeral march and the concluding pages—that maelstrom of blazing sounds which makes one doubt that the human mind has ever conceived anything musically comparable to it.

The "Otello" Revival

On Wednesday evening of last week there was a welcome revival of Verdi's "Otello." It is to the credit of Mr. Gatti-Casazza that he has restored this work to its rightful place in the repertoire, even though it can scarcely hope ever to attain the popularity of "Aida." The title rôle was, of course, assumed by Mr. Slezak. The Moor of Venice is the best thing he does—better even than his Tannhäuser, which is saying much. Its wild dramatic force, its volcanic outbreaks of passionate rage, its lapses into moving tenderness are all remarkably well suited to the histrionic methods of the gigantic tenor. His voice did not quite match his acting. It was hoarse at times and, to the distress of his well wishers, it trembled with its wonted violence. There were, on the other hand, beautiful moments of *mezza voce* when this defect was not in evidence. However, Mr. Slezak could hardly have wished for a warmer welcome than he received.

Mr. Scotti was finely polished and very subtly diabolical as the serpentine Iago, though his voice sounded worn and unsteady. Mr. de Seguro was a capable Lodovico and Mr. Bada a satisfying, if somewhat white-voiced, Cassio. Mme. Maubourg sang Emilia and for the first time this season Mme. Alda was heard at the Metropolitan. She sang Desdemona, always one of the most pleasing of her impersonations. She makes a beautifully pathetic and affecting little figure alongside the towering Slezak, and her acting has an extremely delicate and wistful beauty. She sang with a pure and limpid beauty of voice, giving much variety of expression to the "Willow" song and devout feeling to the "Ave Maria." She received enough flowers after every curtain to fill a hothouse.

The choruses of the first act were well done, as was also the exquisite "mandolinata" of the second. Mr. Toscanini handled the splendidly fashioned and pulsating score in a way that left none of its beauties to blush unheard.

The Ever-Welcome "Bartered Bride"

Ever since it was first brought to their notice three years ago Metropolitan pa-

trons have taken Smetana's "Bartered Bride" to their hearts, and so when it was heard for the first time this season on Friday evening of last week there was a very large audience and plenty of enthusiasm and laughter for the delicious music and the merry plot. This opera—"musical comedy" would be a more appropriate term—is one of those things which, despite its simplicity and the absolute unpretentiousness of its musical character, refuses to grow stale and actually unfolds new beauties at every successive hearing. And surely the production given it at the Metropolitan is one that emphasizes these beauties to the utmost.

The cast last week was identical with that which first introduced the work here.



Frances Alda, Who Returned to the Metropolitan Opera House Last Week as "Desdemona" in "Otello"

Mme. Destinn was Marie, a rôle which fits her like a glove. A Bohemian herself she enters heart and soul into the character of the Bohemian peasant girl. At last week's performance the great soprano was, unfortunately, laboring under a profound depression, having learned of the death of her brother only that morning. Under the circumstances she acquitted herself wonderfully well, both vocally and histrionically. In the part of Hans, Karl Jörn made his re-entry at the Metropolitan. Those who entertained misgivings as to his singing, in view of his doings at his recent song recital, felt relieved after he had sung a few measures, for, although his tone production is not ideal and although he seems unable to sing *piano*, his tones rang out with much of their old-time freshness and lyric beauty. He was deservedly applauded for his aria in the second act. As the stuttering Wenzel Mr. Reiss was funnier than ever. It was something of a pity that Mr. Goritz was not allowed to retain the part of Kezal, sung on this occasion by Mr. Didur, for while the music lies somewhat low for his voice he invests the character with vastly more humor than does Mr. Didur. Herbert Witherspoon and Basil Ruysdael could not have been improved upon as Kruschina and Micha respectively and the same must be said of Mmes. Mattfeld and Wakefield as Kathinka and Agnes. Anna Case was quite bewitching as Esmeralda, the circus dancer, and one could not blame Wenzel for losing his heart to her. A first-rate little character sketch is the Springer of Julius Bayer.

The irresistible Bohemian dances, always one of the most important features of this opera, were given with their usual electrifying effect and in the polka of the first act Miss Fornarioli and Mr. Bartik distinguished themselves. The orchestra under Mr. Hertz brought out all the freshness and rare fragrance of this Bohemian folk music. The wonderfully buoyant overture was played with great finish, but it is a better plan to give it before the second act, as has always been done in the past, so that the music shall not be marred by the noise of late comers. Thematically, moreover, the overture bears a closer relation to the second act than to the first.

Matzenauer as "Brünnhilde"

With the "Ring" cycle barely concluded a second performance of "Walküre" was given last Monday evening. Its central feature was the Brünnhilde of Mme. Matzenauer. The great contralto had triumphed in this rôle in Baltimore only about a week before, though, as had been the case with her Kundry, she had never sung the part before. While on the whole her Brünnhilde may be a less interesting characterization than her Kundry it is none the less worthy of deepest admiration. It was not to be thought for a mo-

ment that the character would offer any insurmountable difficulties to such an artist. While she is somewhat mature and matronly in appearance for the young Valkyrie she enacted her with moving force, with poetry and especially with heroic dignity. She sang magnificently and the range of the music caused her no trouble—save, perhaps, the high B of the Valkyrie's shout, which sounded forced. It is a question, however, whether the contralto quality of voice in such a part is as effective as the soprano. Mme. Homer sang Fricka nobly and Miss Morena was the same lovely Sieglinde as usual. Mr. Burrian, not in his very best voice, sang his farewell for the season, as Siegmund; Mr. Weil was Wotan and Mr. Ruysdael Hunding.

The first of the "popular-price" Saturday evening performances was given to Puccini's "Madama Butterfly" with Geraldine Farrar in the title rôle; Riccardo Martin as Lieutenant Pinkerton, Mr. Scotti as Sharpless, Mr. Bada as Goro, Miss Fornia as Suzuki, and the lesser parts in their usual disposition. A capacity audience, with four rows of standees around the orchestra-circle, heard the opera and applauded with extraordinary enthusiasm.

"Aida" on Thursday evening of last week had Caruso in the cast and the house was consequently crowded to its capacity, many having even to be turned away. The tenor being at his best, the enthusiasm of the audience may well be imagined. Mme. Destinn was a splendid Aida and Mme. Matzenauer an irreproachable Amneris, while Mr. Gilly rose to all his opportunities as Amonasro.

"Trovatore" on Saturday afternoon brought forward an excellent Leonora in the person of Mme. Rappold, whose impersonation invited much applause. Mr. Slezak sang Manrico spiritedly and both Louise Homer as Azucena and Mr. Amato as the Count were admirable.

Edwin Arthur Kraft in Wyoming Organ Recital

SHERIDAN, WYO., Feb. 15.—Edwin Arthur Kraft, the concert organist, appeared here in recital at the First Presbyterian Church last night before a large and enthusiastic audience. The program made great demands upon its performer both as to technical and interpretative requirements. That Mr. Kraft was equal to the task imposed was quite evident from the beginning. The opening number was Concert Prelude and Fugue by Faulkes, and he fully met the demands of this masterful composition. That Mr. Kraft is a well-balanced artist was later exemplified in the numbers wherein subtler passages and delicate shadings were turned in a manner wholly charming. "Evensong," by Johnson, received a second rendition, as did Offenbach's "Barcarolle," from "Les Contes d'Hoffmann." The program also included a Bach Fugue, a Toccata by Rogers and numbers by Faulkes and Bonnet inscribed to Mr. Kraft.

Gamble Concert Party in Canadian Northwest

The Gamble Concert Party, which has been on the road continually since last September, visiting every part of the United States, is now beginning an extended tour through the Canadian Northwest, and will return to the East by the middle of April. One of the recent stopping places of the company was Albuquerque, N. M., where a characteristic program was delivered, with the success that has attended the company everywhere. Classic and popular numbers were skillfully combined in a concert that called forth admiration for the company individually and unitedly and for the technical and interpretative gifts of the members. Especial interest was displayed in the finished violin playing of Verna Page and in the singing of Mr. Gamble, whose voice was praised for its uncommon richness and sonority.

Brooklyn Choir on Strike

More than two-thirds of the members of the great choir of the Baptist Temple, in Brooklyn, resigned from the organization last Sunday when Tali Esen Morgan, the organist of the church, and Edgar L. Fulmer, the musical director, withdrew from the choir, seemingly under pressure. The choir has a membership of 266, and 200 of them have gone on "strike," with others expected to follow. It was said that the church had been spending too much money for music, and intended to employ a man who would assume the office of both organist and musical director, and that Mr. Morgan had been asked to resign on May 1.

"I think," said Mrs. Cumrox, who was arranging a musical program, "that we will have a mezzo-soprano."

"All right," replied her husband. "Don't bother me about it. Go ahead and see an architect."—Washington Star.

DAMROSCH DRAWS BIG CLEVELAND AUDIENCE

Railway Mishap Affects Playing of New York Symphony Orchestra—Carl Jörn Soloist

CLEVELAND, Feb. 24.—Walter Damrosch always draws a large audience in Cleveland, and the one which greeted him and his New York Symphony Orchestra on February 16 was no exception. Carl Jörn was the soloist. There was a seeming lack of inspiration in the playing of the orchestra, especially in the Fourth Symphony of Beethoven, but the cause for this was apparent when it was learned that a broken wheel on one of the cars on the train, in which the orchestra rode, had necessitated a change of cars at four o'clock in the morning, and this coupled with a program at Oberlin the same morning, left the men worn out. At the same time, however, a fine performance was given the last selection on the program, a Rimsky-Korsakow number.

Mr. Jörn was in good voice, and gave the "Preislied" from "Die Meistersinger" in a spirited manner. He sang a selection from "Pagliacci" as an encore. Following a group of songs with piano accompaniment, in the second half of the program, he was compelled to add two extra numbers.

The Harmonic Club, under J. Powell Jones, gave an excellent performance of Mendelssohn's "Elijah" last Sunday, introducing as soloists Mrs. Werner-West, soprano, and Marion Greene, bass, both of Chicago; Rose Bryant, contralto, of New York, and Claude Selby, of Cleveland, tenor. These singers formed one of the finest quartets of oratorio singers heard here in a long time.

Three recent recitals by Mme. Gracia Ricardo, soprano, and Katherine Everts, dramatic reader, have charmed the audiences which have heard them. A recital by Loraine Wyman, *diseuse*, on Monday evening was of great interest.

A. B.

GOOD BIRMINGHAM CONCERTS

Enthusiastic Reception Given Lilla Ormond and Bernstein Trio

BIRMINGHAM, ALA., Feb. 18.—The Bernstein Trio appeared here in concert recently with great success, the 'cellist especially eliciting unbounded applause, most deservedly, too, for his playing was so permeated with artistic fire that his listeners longed to hear him in solo.

The Aborn Opera Company appeared twice, giving "Trovatore" at a matinee and "Madama Butterfly" in an evening performance. The latter was surprisingly well staged and well sung.

Lilla Ormond gave a song recital, the last of Mrs. Truman Aldrich's series of Sunday afternoons, at the Jefferson Theater recently. Her program included groups of German, French, American and Irish songs. Among the compositions by American composers were "Adieu," by Converse; "How Many Times Do I Love Thee," by Manney; "From the Land of the Sky Blue Water," Cadman, and "The Danza," by Chadwick. She was enthusiastically received and heartily encored.

Anna Otten gave an interesting violin recital on February 8, accompanied by Mr. Levy. She played a difficult program with suavity and skill, and her conception of her numbers was scholarly.

The burning of the Cable Piano Company Building early in the month destroyed the studios of several Montgomery musicians—notably those of Corrie Handley and William and Edna Goeckel Gussen.

All studio furnishings were entirely destroyed. Musicians in the city immediately arranged a benefit concert for the Gussens, which was participated in by local musicians. Frederick Gunster, tenor, late of New York, was the chief attraction. The Music Study Club, which for years has met in Cable Hall, was made homeless by the same fire.

L. A. R.

GADSKI IN MINNEAPOLIS

Sings with Oberhoffer Orchestra and Receives Ovation

MINNEAPOLIS, Feb. 24.—Every seat was filled in the Auditorium, last evening, for the tenth evening concert of the Minneapolis Symphony Orchestra, with Mme. Gadske as soloist.

The orchestral program was given with the finish and verve now expected of the organization, and several times Emil Oberhoffer, the conductor, was recalled to acknowledge the applause. Especially fine was the reading of the Prelude to Wagner's "Die Meistersinger," every instrument faultlessly responding to the director's intentions. The symphony was Beethoven's eighth in F Minor, played for the first time by the orchestra, and completing the cycle of Beethoven symphonies given by the orchestra. The "Bacchanale," from Tannhäuser, was another number in which the orchestra excelled with tonal color and fire.

Mme. Gadske sang, for her first number, "Ocean, Thou Mighty Monster," from Weber's "Oberon," which revealed the power and carrying qualities of her voice. Her reception was an ovation, and all through the evening the applause for her was great. Her first number was "Dich Theure Halle," from Tannhäuser, which she sang with spirit and expression. Rarely beautiful from the standpoint of voice, art and emotion was her singing of Elizabeth's "Prayer" from the same opera. As encore she gave the "Cry of the Valkyries" with such dramatic fire that she was recalled several times and finally repeated it. The closing number of the program was the Prelude and Isolda's "Liebestod" from "Tristan und Isolda," which was made one of the rare performances of the evening by both orchestra and soloist.

E. B.

Baltimore Woman's Philharmonic Chorus in Concert

BALTIMORE, Feb. 26.—The Woman's Philharmonic Chorus, Joseph Pache, director, gave a highly pleasing concert in the Academy of Music concert hall on February 20. The soloists were Mrs. Cora Barker Janney, alto, of Baltimore; W. Kraft, violin; A. Hadley, cello, and M. Hess, French horn, of the Boston Symphony Orchestra. The accompanists were Mrs. J. C. Marion and Elsie Busch. The chorus numbers included two compositions of Max Fiedler, "Maynight" and "Elfin." Mr. Fiedler was present and was heartily applauded. The officers of the Woman's Philharmonic Chorus are Mrs. Charles Morton, president; Margaret E. Dulaney, vice-president; Mrs. Charles T. Crane, treasurer; Mrs. Walter Billingslea, secretary; Mrs. Bessie H. Downes, assistant secretary, and Amelia Korner, librarian.

W. J. R.

The Toscanini Memory

"Are you never afraid," asked an admirer of Toscanini upon learning that the conductor conducted operas from memory instead of from the score, "are you never afraid of forgetting the music?"

"No," replied Toscanini, "I am never afraid of forgetting the music, but I do sometimes."—*New York Morning Telegraph*.

SCHUMANN-HEINK GIVES SAN FRANCISCO THRILL

Her Hearers Find Contralto's Art and Voice Greater than Ever—Hadley Plays Brahms Symphony

SAN FRANCISCO, Feb. 19.—Mme. Schumann-Heink's glorious voice thrilled a great audience at the Cort on Sunday afternoon, this being her first recital of the week. She was given a splendid reception. Before she had finished her first song, Max Bruch's aria, "Der Andromache aus Achilleus," it was realized that the great German contralto possessed the same voice of resonance, richness, wonderful range and even greater sweetness of quality.

Three arias from "Samson and Delilah," two Liszt songs, Wagner's "Träume" and "Spin, Spin, My Little Daughter" (Riemann collection), the latter giving much enjoyment, made up her first group of numbers. The arias were given with magnificent breadth of style. Her Schumann numbers included a group of "Dichterliebe," which were interpreted with her usual sympathy. She concluded with a group of songs interpreted in English; the "Cry of Rachel" (M. Salter) was sung with splendid dramatic fervor. Of her encores Chadwick's "Danza" was a most pleasing number.

In the interpretation of the Brahms C Minor Symphony, No. 1, Henry Hadley, conducting the San Francisco Orchestra, won a distinct triumph at the fifth symphony concert last week. It was the orchestra's first venture into the realm of the great Brahms's music, and Mr. Hadley and his players obtained a triumph with the big audience. Before the last measure of the masterwork a tumult of applause broke out from the whole house. In "L'Après-midi d'un Faune," which followed the Brahms, the conductor was successful in emphasizing the exquisite orchestral coloring which Debussy intended in the scoring. The two other offerings were Beethoven's Overture, "Coriolanus," and Weber's Overture, "Oberon," both played with splendid effect. The orchestra's first Wagnerian program takes place in two weeks.

At the second of the chamber music recitals by the Minetti String Quartet last week the program opened with the Haydn String Quartet in D Major, Op. 66, No. 5. It was charmingly played and the lovers of chamber music who were present in large numbers were enthusiastic in their approval. The novelty was the String Quartet in G Major, op. 15, of A. Kopylow, the Minetti players giving it its first presentation in San Francisco. The interesting César Franck Piano and Violin Sonata in D Major was given by Virginia de Fremery and Giulio Minetti, who demonstrated their thorough musicianship.

The Pacific Musical Society's program

on Wednesday morning included piano solos from Rachmaninoff and Chopin by Cecil Cowles. Clara Freuler, accompanied by Clara Lowenberg, sang selections from Massenet and Weckerlin. A violin solo (Sarasate) was given by Theodore Eychner-Borghese, with Albert Elkus at the piano. An interesting feature of this music society's programs is the frequent appearance of a quartet or trio in chamber music numbers. At the last concert Ferdinand Hiller's Trio, "Serenade," Op. 64, was played by Albert Elkus, piano; Theodore Eychner-Borghese, violin, and R. Kirs, cello.

Leonore Gordon Harrison, a mezzo-soprano, well known locally and in Texas, Nevada and Hawaii, presented a varied program on Thursday evening at the St. Francis Hotel.

R. S.

DE PACHMANN AT HIS BEST

Pianist's Kansas City Recital Marked by Great Brilliancy

KANSAS CITY, Mo., Feb. 24.—One of the largest and most enthusiastic audiences of the season heard Vladimir De Pachmann on Tuesday afternoon in the Willis Wood Theater. He was in his happiest mood, and gave bountifully of his wonderful art. The greater part of his program was made up of Chopin, and such beauty of tone as he produced, and such perfect understanding of the composer's purpose, one seldom has the opportunity of enjoying. He played the familiar A Major Sonata of Mozart; "Spinning Song," by Mendelssohn; Moszkowski's Menuet in G Major, and a Rondo Brilliant by Weber-Henselt. At the close of the program he played three additional Chopin selections.

Edward Kreiser dedicated the fine new organ in the Grand Avenue Temple on Tuesday evening. Mr. Kreiser was organist of the church for nineteen years. His opening number was the "Festival" March, which he composed for the occasion.

M. R. W.

Emma Maegenschein gave an excellent organ recital at the Peabody Conservatory in Baltimore, on February 25, playing Guilman's Sonata in C Minor, a Mendelssohn Sonata, and works by Evry and Wely. S. Taylor Scott, baritone, was the assisting artist and sang finely "Hold Thou My Hand," by Briggs. The recital was under the direction of Harold D. Phillips, of the Peabody faculty.

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IN JOINT CONCERT

IN THE REALM OF LIGHT OPERA

**Chicago Again Reverses New York's Opinion in the Case of "The Rose of Panama"—The Day of the Operatic Conductor Who Is Simply a Time-Beater Has Passed, Says Theodore Bendix—
Alfred Robyn on Light Opera Absurdities**

By WALTER VAUGHAN

CHICAGO has again reversed the New York verdict regarding light opera, by welcoming John Cort's production of "The Rose of Panama" with great enthusiasm after Broadway had refused to accept this really charming production. It is now playing at the American Music Hall before capacity audiences at every performance and the engagement has been extended indefinitely. Personal successes were won by Chapine, Anna Bussert, J. J. McCowan, Will Phillips, Fay Bainter and Forrest Huff, one of the few light opera tenors, who, in addition to possessing a pleasing personality and the ability to act, can also sing. Mr. Huff, who has been heard in numerous light operas, has a clear and vibrant voice of excellent quality and wide range which he uses with fine intelligence and demonstrates the ability to take a place in grand opera should he have that ambition.

No small part of the success of the production is due to Theodore Bendix, the musical director, under whose direct supervision the production was made and who with an augmented orchestra added charm to the beautiful score of Heinrich Berte.

Mr. Bendix, who is a direct descendant of Felix Mendelssohn, is a musician of fine attainments and one of the leading musical directors in the American light opera field. He is enthusiastic regarding the great demand for the better grade of light opera in this country and predicts a bright future for American singers, authors and composers in this field of endeavor.

To the writer he said, "The death knell of cheap musical comedy and vaudeville masquerading as comic opera has been rung. While managers may, from time to time, put out productions of this sort, I do not believe there will be any big demand for them."

"Never has there been a time in the history of American theatricals when the public has shown such a desire to witness real comic opera. This does not apply to any one part of the country, but to all America from East to West. I had an opportunity to observe this early this season when I was with the Western 'Spring Maid' company, which played the territory west of Denver, and from city to city this light opera attracted audiences that for size and enthusiasm have never been equalled. As an instance, in San Antonio, Tex., where, owing to a quarantine, the company was obliged to play an entire week instead of two nights, as originally intended, the theater was crowded to capacity at every performance, many people witnessing the production three and four times."

"The great number of Viennese pieces that have been presented in this country during the past few years have been largely responsible for the demand for real light opera. Not that I consider the Viennese composers so much superior to ours, but they have simply given the public real music in place of the ragtime and popular melodies which our managers believed were wanted by Americans."

"And in this connection a new field for the orchestral conductor who is a real musician has been opened. The day of the director who was simply a 'time beater' has passed. Modern comic opera demands more than that. He must be a real conductor, a thorough musician with authority in order to fully bring out the beauties of a score."

"This was apparent in the 'Spring Maid' production, for, while the book and lyrics were exceptionally good, it was invariably the score that attracted the most favorable comment."

"The musical director of the original company which presented this work in America was, as you know, my brother Max, to whom I believe a large part of the success of the production was due."

"The musical director of to-day who hopes to succeed in the field of light opera must have a good idea of stage technic, understand voices, be able to rehearse and get the proper results from his chorus, in addition to conducting the orchestra, so you can readily see he is a rather important personage in this field and much depends upon him."

"I have been connected with music and

the stage for many years, ever since a child, when I first took up the violin under my father's instruction. At nine I had become rather proficient and with my brother Max, aged seven, used to practice violin duets under my father's direction. I, being the older, was given the first violin part to play and kept it for the first day, which was also the last, as Max, who had at that early date begun to show signs of his wonderful talent for the violin, was speedily given the first part and I was changed to second. I never got a chance at the first violin part in the duets afterward and five years later, at the age of fourteen, I blossomed out as a musical director with a traveling company.

"I have been in the work ever since and have watched the wonderful growth of music in this country with great interest and also with considerable satisfaction, as I have always believed, in spite of the 'ragtime' and cheap music crazes which have swept the country at various times, that the big majority of the people are real music lovers and will patronize those presenting the best in the theaters as well as on the concert stage."

ALL theatrical traditions governing first performances were violated by Werba & Luescher at the Academy of Music in Baltimore on Monday night when Bruno Granichstaeden's operetta, "The Rose Maid," was produced for the first time in English on any stage. Instead of throwing the theater open to the public the managers made the performance strictly private and admission was by invitation only. The audience was small and select and included only a few friends of the composer, authors and producers and the city editors of the various Baltimore newspapers. Even the critics were barred from the house.

Max Bendix, general musical director for Werba & Luescher, conducted the orchestra at the private performance, the composer taking the baton at the first public performance on Tuesday.

THE New York Theater Club presented a most interesting program at its meeting at the Hotel Astor last week when Alfred G. Robyn and Victor Hollaender delivered addresses on the subject of "Comic Opera" and selections from various light operas were sung by well-known singers.

The guests of honor were Manuel Klein, Edward A. Paulton, Reginald De Koven, George Quatrain and Alfred G. Robyn. Mr. Robyn, the first speaker, discussed modern comic opera, a subject with which he is thoroughly familiar and one that has long been a hobby with him.

Musical comedy and light opera managers, in answer to the many complaints from patrons that there is nothing new in the line of musical productions, invariably blame the author and composer, saying that it is impossible to get anything out of the beaten track. Mr. Robyn, however, said that the contrary is the truth of the case, and that it is almost impossible to persuade a producer to accept anything new or novel.

He said that the managers are continually asking authors and producers to give them something like some reigning Broadway success, or, in other words, a good imitation, which completely discourages, if it does not entirely kill, a writer's originality.

Mr. Robyn also mentioned the many inconsistencies that appear in the modern brand of light opera and deplored their presence there. For example, he mentioned a scene in one of the recent Broadway successes where the entire company was supposed to be at a society ball. The original manuscript of the opera had provided an appropriate musical number suitable to the occasion. The producer, however, who had somewhere heard a new popular song entitled "Raining," or something of the sort, insisted that this song be substituted for the original number.

So he had one of the ladies meet one of the men and remind him of an old acquaintanceship. "Oh I remember," he said, "it was raining when we met."

"And then they sang the 'raining' number with all the stage effects for which Broadway is famous, including peals of thunder, flashes of lightning and real water," continued Mr. Robyn.

"At the conclusion of the 'raining' number the butler continued introducing newcomers in the regulation manner, just as though nothing had happened."

The women could change all this if they only knew their strength, Mr. Robyn declared. If the many theater clubs of women throughout the land would take up the subject of comic opera it would not only become a clean entertainment that would appeal to the brain, but would also bring forth many talented American authors and composers who have been unable to get a hearing.

Victor Hollaender, who compared the



—Photo by White

**Forrest Huff in "The Rose of Panama,"
Now Appearing in Chicago**

foreign brand of comic opera with the American, said that during his four months' stay in this country he had been most forcibly struck with the inconsistencies of American light opera. The three sized chorus, that runs on and off the stage without the slightest regard to the story of the piece, the sudden changing from daylight to darkness and back again in a few minutes, the introduction of popular songs that have no bearing on the plot of the opera are all inconsistencies that would not for a moment be tolerated in Germany or Austria.

LEE SHUBERT, the theatrical manager, returned to New York this week after an eight weeks' trip abroad, during which he visited London, Paris, Berlin, Vienna and other theatrical centers. He brought back many contracts with foreign stars

and for foreign plays and light operas.

The most notable of the latter are the American rights to the English version of Johann Strauss's best-known piece, now successfully running at the Lyric Theater, London, under the title of "Night Birds"; Leo Fall's latest operetta, "Lieber Augustine," now running at the Neues Theater in Berlin, the English rights of which were obtained by Robert Courtrige, who will produce it at the Shaftsbury, and "My Lady's Maid," a new piece by Cosmo Gordon Lennox, with music by Leslie Stuart. Mr. Shubert also closed a contract with Mr. Stuart whereby he is to supply the music for a new operetta to be produced next Fall at the Winter Garden.

"GYPSY LOVE," Franz Lehar's new light opera, with Marguerite Sylva as star, after a twelve weeks' engagement in Chicago, is now appearing in the leading cities of the Middle West, and is meeting with a degree of success little short of phenomenal, and as a result, A. H. Woods, the owner of the production, has received many requests to bring the production back to New York for a rehearing. Several Broadway theaters have been placed at his disposal, but Mr. Woods, whose previous experience with "Gypsy Love" in New York was most unsatisfactory, has discovered that a Broadway indorsement, as far as success in other cities is concerned, is entirely unnecessary and has refused them all.

VICTOR HERBERT has been selected to compose the music for Emma Trentini's new comic opera, the title of which has not yet been decided. Contracts were signed last week by Arthur Hammerstein and the composer. Otto Hauerbach, the author, who recently signed with Mr. Hammerstein to write the book of the new piece, has the work nearly completed.

Miss Trentini, who has made a remarkable success in light opera with the production, "Naughty Marietta," will continue in that opera throughout this season, and will open in the new work in Syracuse next October.

OFFENBACH's opera bouffe, "Die Schoene Helena," was revived on Tuesday evening at the Irving Place Theater, as it was given in Reinhardt's Künstler Theater in Munich last Summer.

Grete Meyer and Paul Verheyn sang the principal rôles. The orchestra and chorus was enlarged for the production.

AT the Century Theater, on Sunday night of this week, a testimonial and benefit for William T. Francis, the veteran composer and musical director, was given under the auspices of a committee of composers and authors of the Lambs and Friars Clubs. The receipts netted between \$8,000 and \$10,000. The program included stars from nearly every musical comedy and light opera production playing in the city.

OSCAR HAMMERSTEIN, who is making a good sized fortune every season from his light opera production "Naughty Marietta" only to immediately lose it in an endeavor to interest the English in his London grand opera venture, has a fine sense of humor and can smile in the face of the most severe adversity.

A short time ago when the London outlook was particularly dark he asked his stage manager, Signor Cini, "What would you do if you had all the money I have lost in London?" Cini thought a moment and answered, "Why, Mr. Hammerstein, I would go to some little place in Italy and live comfortably the rest of my life."

Oscar's eyes flashed. "Little place," he snarled. "Why, if you had all the money I have lost in this country you wouldn't need to go to a small place; you could go to a big place; yes, and buy a few automobiles as well."

A women's orchestra to be known as the "Orchestra Femina" is being organized in London by Siegfried Wertheim, who will conduct it.



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DEAN OF MUSIC

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Sanchez Pupil in New Position

Alice Ralph, a talented pupil of Carlos N. Sanchez, has been engaged as soprano soloist of the Clinton Avenue Congregational Church, Brooklyn.

Horatio Parker Praises Miss Nettleton

Helen Arnold Nettleton, a pupil of Oscar Gareissen, sang the contralto part in Horatio W. Parker's "Hora Novissima" with the Choral Society of Derby, Conn. Mr. Parker conducted the work, and expressed himself as well pleased with Miss Nettleton's singing.

Début of Promising Basso

George Kreykenbohm, a pupil of the Ziegler Institute of Normal Singing, gave a recital on February 15 in the studios of the institute in the Metropolitan Opera House. This young singer revealed a bass voice of splendid quality and employed in a musicianly manner. His songs proved that he is the possessor of temperament and feeling, and his platform manner showed unusual self-possession for a singer making his début. Mr. Kreykenbohm made his strongest impression with his powerful delivery of Schubert's "Der Wanderer" and "The Asra," by Rubinstein. His program included the "Creation's Hymn" of Beethoven; two of Bantock's Jester Songs, Bohm's melodious "Still wie die Nacht," "Thy Eyes, Marie," by Gottschalk; "The Publican," by Van de Water; Mildeberg's "Ich Liebe Dich," in which the singer displayed an excellent German enunciation, and Burleigh's lyric "Jean."

Institute of Applied Music Recital

The American Institute of Applied Music gave its seventh pupils' recital of the season on February 16 under the direction of Kate S. Chittenden, dean of the institute. Six of Miss Chittenden's piano pupils appeared on the program and their skilful playing demonstrated the good results of the synthetic method as followed at the institute. These were Helen Louise Johnson, who showed ability in a "Love Song," by Henselt, and the Prelude from

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Bach's Violoncello Sonata, Helen Louise Snyder, in two characteristic Sibelius pieces; Agnes Keyes, in a pleasing rendition of two numbers by Rheinberger; Mary Baker, who scored with Schumann's Seventh Novelette and the Beethoven-Seiss Third German Dance; Islay MacDonald, in a well-played Brahms Ballade, and Elsie Lambie, who gave a sympathetic performance of Bruch's First Violin Concerto with Benjamin Abarbanel, a pupil of Henry Schrader. Leslie J. Hodgson presented two talented pupils, Rose Des Anjos, in two Grieg selections, and Mrs. Charles Dean, in Liszt's "Cantique d'amour." The vocal department was well represented by Evelyn Jenks, a pupil of McCall Lanham, who sang "Maman dîtes moi" and Marshall's popular "I Hear You Calling Me." Willard C. Moore, who is studying theory of music with R. Huntington Woodman, appeared with success as a pianist in four of his own compositions.

Virgil Piano School Recital

The younger pupils of the Virgil Piano School appeared in a very interesting recital Tuesday, February 20. Of the various numbers Lucille Oliver played the C Minor Nocturne with breadth and power of tone. Marion Blair played the Waltz in D Flat very smoothly and with considerable expression. Ethel de Villafranca showed marked advancement, and Emma Lipp was generously applauded for her playing of the Leschetizky Nocturne. Others who performed were Margaret Strecker, Thelma Ries, Lee Cohen and Ursula Kanuth. Several compositions by Mrs. A. M. Virgil were on the program, including "Fairy Dance," "Under the Apple Blossoms," "Sorry Story," "The Robins" and "Autumn Song."

Pupils of Wilbur Follett Unger in Recital

A well-played program was given by a number of the advanced pupils of Wilbur Follett Unger at his studio in Montclair, N. J., last Friday. The pupils acquitted themselves in a manner that did credit to their training.

Particular mention should be made of the playing of Jeanette Jacobus, a ten-year-old girl, who contributed a Bach number and a Chopin waltz with the technical facility and musical conception of a mature pianist. Mildred Jacobs, a vocal as well as piano pupil of Mr. Unger, sang a group of four songs finely. Other pupils who deserve mention for artistic work are Lucy Bunker, Harry Walker and Charles Castner. Composers represented on the program were Bach, Chopin, Rubinstein, Godard, Rachmaninoff, Liszt, Julian Pascal and Mark Andrews.

Recital at New York College of Music

The New York College of Music presented a number of talented students in a recital on February 20, which proved to be of exceptional interest. The second and third movement from Weber's Concertstück for Piano was played by Catherine Koplowith, and Milly Maschmedt gave two violin numbers, "Le Cygne," by Saint-Saëns and Wieniawski's Polonaise in A Major. Lydia Rood sang an aria from Saint-Saëns's "Samson et Dalila" and the Donizetti-Liszt "Lucia" Fantaisie, for piano, was played by Rose Tabib. Hearty applause greeted Frieda Haffner, in her singing of the aria from Weber's "Freischütz." Others who participated were Hortense Damm, in a cello number; William Reinheimer, in a Mazurka-Caprice for violin, and Elsa Nicolini, who played the first movement from Grieg's Concerto for Piano.

Programs of Gilbert's Music

In a recent issue mention was inadvertently omitted of the singing of May Aumock, soprano, at a reception to Hallet Gilbert by Mme. Ogden-Crane at her Carnegie Hall Studio. Miss Aumock sang Mr. Gilbert's "Menuet-La Phyllis" and his "Spring Serenade" with fine vocal ability and rare intelligence. She was accompanied by the composer.

On Sunday afternoon, March 3, Mrs. Jessamine Harrison Irvine will give a reception to Mr. Gilbert at her studio in Carnegie Hall at which an entire program of the New York composer's works will be heard. Mr. Gilbert will himself play

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a Romance and a Nocturne for piano, while Beatrice Hollingsworth, contralto, will sing his "The Night Has a Thousand Eyes," "Impatience," "Mother's Cradle Song," "Two Roses"; Vivian Holt, soprano, his "Spring Serenade," "There, Little Girl, Don't Cry," "Menuet-La Phyllis" and "Ah! Love But a Day," and Paul Hunt, baritone, will be heard in "Youth," "Forever and a Day," "A Toast" and "A Frown and a Smile."

CLAMOR OVER TETRAZZINI

New York Hippodrome Audience Overflows in Numbers and Enthusiasm

Luisa Tetrazzini appeared before an audience which overflowed to the seats on the stage in her concert at the New York Hippodrome, on February 18. The great soprano had not been on the platform two minutes before her gracious personality had made friends of the entire audience. Assisted by Nahàn Franko and his orchestra Mme. Tetrazzini gave one of her familiar programs of operatic excerpts, which was greeted with that clamorous enthusiasm characteristic of Tetrazzini concerts.

Especially interest was evinced in the singing of two songs in English—Sir Frederick Cowan's "The Swallows" and Victor Herbert's "Love's Hour," dedicated to Mme. Tetrazzini. The enunciation of the prima donna was excellent in the Cowan number, but it is not fair to judge her delivery of the new Herbert lyric until she has had more time to familiarize herself with it. In her later rendition of "The Last Rose of Summer" the soprano again proved her ability as a singer of English.

Mme. Tetrazzini's brilliant presentation of the arias, "Ah fors e lui" from "Traviata," "Voi che sapete" from "The Marriage of Figaro," and the "Polacca" from "Mignon" won the usual tumultuous applause. In the Bach-Gounod "Ave Maria," with harp accompaniment and a violin obbligato by Mr. Franko, the artist pleased the vast audience with her sustained singing and was compelled to repeat the entire number.

Of the orchestral selections the instrumentation of Weber's "Invitation to the Dance," by Weingartner, was interesting on account of Mr. Weingartner's presence in America. Mr. Franko appeared as a violinist in the "Blue Danube" waltzes.

A CHILDREN'S CONCERT.

Much Budding Talent Developed by Junior Art Society

The Junior International Art Society gave a concert at the Hotel Astor, New York, last Saturday afternoon, before an audience which included the members of the senior branch of the society. The program, presented by children under the age of eighteen, revealed real talent in many cases.

Under the direction of Dr. J. Christopher Marks, the society's orchestra played Lavalée's "Bridal Rose" Overture and Suppe's "Poet and Peasant" with astonishing breadth of tone. An interesting number was the trio "Devotion," by Mr. Marks, which was interpreted by Katherine Schulz, Florence Vogel and Dorothy Marks.

In introducing Marie Miller, who played Liszt's Eleventh Rhapsody, Mrs. J. Christopher Marks, the society's founder, told of the child's playing at the preceding concert, when, owing to a defect in the mechanism of the piano, she had been compelled to strike the keys so hard that her fingers were bleeding at the close of the number. Josephine Bades, a young violinist, played a Romance with mature proficiency and Goltermann's Serenade was offered as a cello quartet by Florence Vogel, Dorothy De Voe, H. Lubin and A. Siegel. Grace E. Connor, a little professional entertainer, charmed the audience with her singing and dancing, while she also played the principal part in a miniature morality play, "The House of the Heart."

Anderson Artists for Oratorio Concert

Three of Walter R. Anderson's artists, Mildred Potter, contralto; Grace Kerns, soprano, and Gilbert Wilson, baritone, have been engaged for a performance of the "Messiah" in Wilkes-Barre, Pa., on March 12.

Engagements for Mildred Potter

As a result of her recent success with the Oratorio Society of York, Pa., Mildred Potter, the contralto, has been made a member of the society, according to the notification which she has received in a letter complimenting her on her artistic singing. Miss Potter's engagements for the next few weeks include an appearance

as soloist with the Glee Club of Passaic, N. J.; a recital in Springfield, Mass.; appearances with the Rubinstein Club of New York, the New York Liederkranz, St. Paul Oratorio Society, of Brooklyn; recitals at Derby and Winsted, Conn.; festivals at Lindsborg, Kan., Paterson, N. J., and Nashua, N. H.; and an appearance in "Moses in Egypt" in Pittsburgh.

Namara-Toye with Mendelssohn Glee Club

Mme. Namara-Toye was the soloist with the Mendelssohn Glee Club of New York Tuesday evening, February 20, in the ballroom of the Astor Hotel. The young artist scored a triumph in her singing of the "Batti, Batti," from "Don Giovanni," the Gavotte from "Manon" and an English group. She was repeatedly encored. Mme. Namara-Toye has gone to Lakewood for a ten days' rest after the many engagements she has filled since the first of the year. She will next be heard with the New York Mozart Society, March 2, at the Astor Hotel.



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BEL CANTO CLUB MAKES ITS FIRST PUBLIC BOW

Need of Educated Audiences Discussed—Mme. Goldie Pleases in Dual Role of Conductor and Soloist

The Bel Canto Club of New York gave its first large musicale at the Waldorf-Astoria on February 24, with Beatrice Goldie as conductor. It was "Presidents' Night" and the presidents of various other women's clubs were in the audience. The guest of honor was William W. Hinshaw of the Metropolitan Opera Company.

Not the least interesting part of the program was the series of short talks which preceded the final number: Mme. Goldie told of the origin of this new female chorus, defining the club name, Bel Canto, as signifying harmony, beautiful thoughts, and purity of tone.

"This is also a good recipe for a successful women's singing organization," she declared.

A discussion of the need of educated audiences was introduced by Mme. Katharine von Klenner, president of the Women's Press Club.

"We have the world's greatest singers right here in New York," she said, "but our audiences have yet to learn to appreciate good music."

As an example the speaker cited the recent concert of another organization, where the artists could hardly be heard owing to the conversation of the auditors.

Mr. Hinshaw said: "If you want to get the best out of an artist you must be in sympathy with him from the moment he steps upon the platform. The artist is highly sensitized and he can feel the temper of an audience before a note has been sung. If the people take the attitude of I-dare-you-to-amuse-me the singer will shrivel up and withdraw into his shell. If it is absolutely necessary for him to make good he will have to use artifice, and not art, to overcome the repelling attitude of the audience."

Mme. Goldie appeared on the program both as conductor and singer, winning great applause by her brilliant coloratura work in the aria, "Ah fors è lui," from "Traviata," and offering as an encore the "Chanson Provençale" by dell'Acqua. She proved a skilful director in the four numbers sung

by the Bel Canto Choral of twenty-four voices. Denza's "Sing On" and Warner's "The Sweet Little Girl and the Quaint Squeegee" were so heartily applauded that they had to be repeated.

Ellen Arendrup entertained with a number of Danish songs, which she prefaced by reciting her own translations in English. As an encore the singer offered a humorous lyric on "Woman," by Parsons.

Betty Askenasy exhibited technical skill in Liszt's Twelfth Rhapsody, "Waldesrauchen" and two Russian numbers.

OPERA WAR FOR PARIS

Five Houses in Active Competition Will Be Open Next Season

PARIS, Feb. 17.—The Théâtre des Variétés is to become an opera house if negotiations now under way are carried to a successful conclusion, and the result will be an opera war for Paris. It is intended to give performances at the new house at prices charged in the various theaters, and the long complimentary list attached to all Paris theaters will be absolutely done away with. There will be direct competition with the Opéra Comique and with the National Opera, under government control. While there will be no subsidy from the government, the conducting of the house on a business basis and the eliminating of the free list are expected to put the opera on a paying basis. In addition the promoters will be free to engage such singers as suit their fancy and give productions of any opera desired.

Five opera houses will be in full operation in Paris next Winter, something unequaled by any other city in the world, and it is expected that the keen competition which will be engendered will result in considerable benefit to opera audiences. The Théâtre des Variétés is expected to be converted into an opera house by next Fall and the new American Opera House, as well as the Champs Elysée house, will also be finished and ready for productions at that time.

Harpist Plays for Society Gathering

Annie Louise David, the harpist, appeared at Greenwich, Conn., on February 17, with Edmond Clément, the French tenor, and Betty Ohls, soprano. On February 15 Mrs. David entertained a society audience at the residence of Mrs. Stuyvesant Fish. On the following day the artist played at Bridgeport, Conn.

FORESEES RETURN TO OLD GREGORIAN MUSIC

Modern Harmonies Less Conducive to Spiritual Frame of Mind, Says Organist Alessandro Yon

"As every musician has his ideals, the church musician should have a musical ideal at least as high as that of his fellows," was the declaration the other day of Pietro Alessandro Yon, favorably known in New York as an instructor of the organ and as organist at the Church of St. Francis Xavier.



Pietro Alessandro Yon

"The day will soon be here when modern music will be less important in the holy service of the church," continued Mr. Yon. "For the musical trend of the church is leading to a more general use of the old Gregorian music, which is characteristic of the early days of our religion. To my mind, there is nothing more conducive to a spiritual frame of mind than this old church music with its element of mysticism. When listening to a service of Gregorian music the hearer actually forgets the things of this world."

"To prepare for a career as organist in the Roman church students have to cover this field of Gregorian music which is to be more universal in the future. In addition to the ordinary technical preparation for organ playing, they must obtain this specialized training. In the first place, they must learn the principles of the Gregorian diatonic scale and must become familiar with the harmony which goes with the known melodies. In Gregorian music the harmony is not indicated, nor is the melody divided into measures, as the rhythm is dependent upon the words. The student also learns how to make improvisations in the Gregorian style upon the old melodies, and these are played during the quieter parts of the service."

To illustrate the difference between modern church music and the Gregorian, Mr. Yon led the way to his organ studio, where he played various selections in the ancient style. He played one theme with the old mystical harmony, and then showed how much less churchly it sounded with the harmony of the modern school.

The walls of this studio are lined with diplomas which show the variety and thoroughness of Mr. Yon's musical education. This young Italian musician studied the piano with Sgambati, and the organ with Remigio Renzi of St. Peter's in Rome, where he became assistant organist.

Kneisel Quartet Ends Chicago Season

CHICAGO, Feb. 26.—The Chicago season of the Kneisel Quartet under the local management of F. Wight Neumann, had its conclusion in the fourth concert of the

quartet Sunday afternoon in Music Hall. A large audience was attracted. This admirable organization has been visiting Chicago for years, but it is only within the last two seasons that it has attracted audiences commensurate with its artistic merit, so it is gratifying to record that the present has been the most successful season in its history here. Mr. Kneisel and his colleagues advanced a new quartet in E minor by David Stanley Smith, which, while it may not be an inspired work, has interest and demonstrates that its composer understands the fundamentals in writing good chamber music. It is certainly one of the best quartets that have come from an American composer this season. Beethoven's E Flat Quartet had an eloquent re-hearing and the Haydn C Major Quartet, the final feature, was played with perfect ensemble. C. E. N.

André Benoist, an Accompanist Worth While

André Benoist, the pianist and accompanist, attained something like a record recently when he filled eleven engagements in seven days. Especially remarkable is Mr. Benoist's popularity when it is remembered that this is the first season he has spent in New York in six years. Among the notable artists for whom he has been accompanist this season are Edmond Clément, Namara-Toye, Henri La Bonté, Mary Garden, Bernice de Pasquale and Albert Spalding. So pleased was Tetzlaff with the accompanying of Mr. Benoist that at the end of her tour last season she presented him with a handsome Jergensen repeater gold watch.

The last appearance of Ludwig Hess in Milwaukee was on February 13, under the auspices of the Milwaukee Musical Society. Hans Bruening acted as accompanist. Mr. Hess presented a representative group of Brahms lieder, followed by Schubert, Bizet, Tipton and MacFayden numbers. Enrico Tramonti, harpist of the Theodore Thomas Orchestra, was the co-star of Mr. Hess in the concert, which was the 433d by the Milwaukee Musical Society.

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MR. BACHAUS CAPTIVATES INDIANAPOLIS AUDIENCE

INDIANAPOLIS, Feb. 24.—Wilhelm Bachaus, the distinguished German pianist, was heard here for the first time Monday night, as soloist for the People's Concert Association, at Tomlinson Hall, and it is seldom that an Indianapolis audience is so enthusiastic over a pianist as on this occasion. Mr. Bachaus well deserved the applause, for his program called upon the utmost resources of a pianist and was presented with ease.

The Henry W. Savage Grand Opera production, in English, of "The Girl of the Golden West" was heard for the first time here Wednesday evening. The company included Ivy Scott as *Minnie*; Pilade Sinagra as *Dick Johnson*; Carl Grantvoort as *Jack Rance*, and Robert E. Parks as *Sonora*. Giorgio Polacco conducted and the orchestra played skilfully.

Mr. Parks, who is formerly of Indianapolis, was given a hearty welcome. His work was of a high standard, as was that, in fact, of the principals. The audience was cold in the first part of the production, but

awakened later to spontaneous applause.

On Wednesday afternoon the first division of the Indianapolis Matinée Musicale, of which Mrs. James Moas is director, gave an interesting program. The treat of the afternoon was the Schellschmidt-Carman Trio number, the C Minor Trio in three movements, by Adolph Foerster. The Foerster composition received a satisfactory reading from each individual artist.

The cantata, "Sir Oluf," by Harriet Ware and Cecil Fanning, was the finest ensemble work heard for a long time at the Musicale. The work is interesting throughout, and was given a delightful reading by Edward Birge, conductor; Arnold Spencer, baritone, and Mrs. Roy A. Sellery, soprano, as soloists, with a chorus of fourteen voices. Mrs. C. A. Pfafflin, pianist, played the accompaniment in an artistic manner. The program concluded with the Grieg Sonata in C Minor, for piano and violin, in three movements, played by two of the younger artists, Margaret Ladley, pianist, and Mrs. Gaylord Yost, violinist. Both acquitted themselves admirably and the Sonata was most enjoyable. M. L. T.

LESSON RECITAL OF VALUE

Profound Interest Shown in First of
Mme. Szumowska's Series

Antoinette Szumowska, the eminent Polish pianist, gave the first of a series of "lesson recitals" at Berkeley Lyceum, New York, on Friday afternoon of last week. Her program comprised Bach's Prelude and Fugue in B Flat, Daquin's "Caucou," Rameau's "La Poule," the Scarlatti "Pastorale," Beethoven's D Major Sonata, and Liszt's "Sixth Rhapsody." Before playing these pieces the pianist discussed each of them in detail from the standpoint of technique, phrasing and the characteristics of their composers.

As a rule affairs of this nature are dull and savor far more of the class room than the concert hall. This was not the case with Mme. Szumowska's recital, however, for her explanations were profoundly interesting and delivered in an absorbing manner. Her playing disclosed to great advantage her technical proficiency, her beautiful tone and poetic imagination. The Bach was done with clarity of utterance and the three succeeding eighteenth century pieces were replete with grace and charm. She brought out all that was possible from the Beethoven Sonata and played the Liszt work with a fire and energy that might be expected from a pupil of Paderewski. Mme. Szumowska's audience was large and disposed to enthusiasm.

Travesty on Opera Music at Nahan
Franko's Party

A party was given by Nahan Franko, the New York Orchestra conductor, on February 24, in honor of Rafael Joseffy, and during the evening an impromptu concert, forming in the main a travesty on present-day opera and concert stage music, proved highly entertaining. The guests, many of whom are prominent in the musical and dramatic world, included Franz Kneisel, Charles Steinway, Nahum Stetson, Signor Campanari, Victor Herbert, Josef Stransky, Arnold Volpe, Alexander Lambert, Paolo Gallico, Lewis Waller, John Brown, Reginald de Koven, Victor Harris, Kurt Schindler, Victor Hollaender, Leo Schultz, Jan Kubelik, Richard Arnold, Albert Spalding, Baron Schlippenbach, Andres de Seguro, Hugh Ford, William J. Guard, George C. Tyler, Daniel Frohman, Albert Reiss, Dr. Russell Moore, Marcus Kellermann, Ernest T. Carter, G. Mason Janney, Stanley Cozens, Otto Weil, H. R. Talbot, Dr. Kurt Ziegler, Dr. Hugo Schweitzer and Harry Rowe Shelley.

Saslavsky-Hauser Recital Series

Alexander Saslavsky, concertmaster of the New York Symphony Orchestra, and Isabel Hauser, pianist, will give a series of two recitals at the Waldorf-Astoria on the evenings of March 5 and April 2. At the second they will be assisted by the Saslavsky String Quartet. This is the third season that these two artists have appeared together, at least once, before musical New York.

BOSTON OPERA CONCERT

Program of French Music Arranged by
Mrs. Russell

BOSTON, Feb. 25.—On Monday afternoon an intimate concert was given in the foyer of the Boston Opera House, the program arranged by Mrs. Henry Russell, wife of the Director, who sang songs, and George Copeland, the pianist, who played pieces by Debussy. About a hundred people were present, including a number of the attaches of the Boston Opera Company.

The songs were "Le Promenoir des Deux Amants," "Auprès de cette grotte sombre," "Crois mon Conseil, Chère Chimène," "Je Tremble en voyant ton visage," "La Flute de Pan," "La Chevelure," "Le Tombeau des Naidés." Mrs. Russell was obliged to repeat one of these songs and add the song, "Fantoche." Mr. Copeland played in his admirable style a Prelude, "Claire de Lune," "Reflets dans L'Eau," "Minstrels," "Pagodes," "Le Petit Berger," "Danse de Puck," "La Cathédrale Engloutie," "Cor-tège," "Poissons d'Or."

In Jordan Hall, on the afternoon of the 23d, Elena Gerhardt made her last appearance in this city this season, singing songs by Franz, Jensen, Tschakowsky, Grieg, Goldmark, Rubinstein. Miss Gerhardt was in capital condition, and gave examples of her art that will long be cherished in the remembrance of those so fortunate as to be present. O. D.

Christine Miller with Louisville Chorus

LOUISVILLE, Feb. 24.—A large audience gathered at the Woman's Club on Friday evening of last week to hear the concert of the Louisville Musical Club with Christine Miller as soloist. The club is made up of seventy-five carefully picked voices and is under the direction of Anthony Molengraft, with Mrs. Molengraft as accompanist. The members sang with great beauty of tone and careful shading and rhythm. The concerted numbers were "The Wreath," by Benedict; "The Bedouin Love Song," by Shelly, and "Bright, Starry Eyes," by Van der Stucken.

This was Miss Miller's second appearance in Louisville within a year. In addition to a voice of wonderful power and sweetness, her enunciation is well-nigh faultless. She sang songs by Rachmaninoff, Secchi, Brahms and Debussy, in addition to works of other French, Italian and German composers, as well as a group of English songs and ballads. Her accompanist was Carl Bernthaler, former conductor of the Pittsburgh Orchestra and a pianist and accompanist of great ability. H. P.

Huhn's Song-Cycle to be Sung in New
York on March 6

Bruno Huhn's Persian Song-Cycle, "The Divan," with the composer at the piano, will be sung at the Plaza, New York, on March 6, by a quartet composed of Edith Chapman Gould, soprano; Corrine Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone.

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MYRTLE ELVYN DELIGHTS LOS ANGELES

Pianist's Optimism in Music Shines Throughout a Taxing Program

LOS ANGELES, Feb. 18.—There are three classes of persons who can enjoy Myrtle Elvyn's playing; first, those that are blind; second, those who are deaf; third, the larger class that is neither. Which is to say that Miss Elvyn is more richly endowed than most artists. When she was a big program. She takes joy in living and prefer, good looks or great artistry. She promptly answered, "Me wants bofe of 'em"—and got them.

Miss Elvyn played a program at the Temple Auditorium Tuesday night that would tax the powers of any artist on the concert stage. It had strong leanings toward the bravura and abounded in requirements which a lesser artist could not meet. However much one may speak of the technical display, there is yet her performance of the Beethoven Sonata, "Appassionata," to fall back on—clear and crisp, with all respect for the work of the formal master.

Miss Elvyn rejoices in a physique that was not overtaken by the requirements of a big program. She takes joy in living and playing. I will wager that she does not worry her pretty head about theosophy, metempsychosis or equal suffrage—in fact, she is emphatically opposed to the woman politician. She sees beauty in her music, radiant, joyous beauty—no psychology or metaphysics—and gives it out so to her auditors. In future years perhaps she will turn more to the tender and the sad, to the love-lorn and the lonely; but at present she is in the heyday of youth. All's well with the world, let's enjoy its beauty while we may, seems her doctrine—and who can say it is a mistaken attitude. Certainly an



Myrtle Elvyn in a Los Angeles Orange Grove

optimist in music is as pleasant a person to have 'round as a pessimist!

Four Liszt paraphrases and the Schullz-Evler "Blue Danube" paraphrase presented a dazzling array of pyrotechnics, a wonderful display of its kind. Two of her own compositions proved her to have no small talent in that direction and gave promise of larger things in the future. The audience was of fair size for a piano recital and vociferously expressed its approval of the artist's work. W. F. G.

played splendid technic, and his ability as an artist was made clearly apparent.

The orchestra's opening number was the "Akademische Fest Overture" of Brahms and the symphony was Schumann's D Minor. Perhaps the most interesting number played was the novelty, "Dance of the Seven Veils," from Richard Strauss's "Salomé." Conductor Stokowski gave all the works careful and intelligent reading. It was the Cincinnati Orchestra's third concert in Pittsburgh this season.

The Damsch Orchestra was heard Friday night and also at Carnegie Music Hall. The Fourth Symphony and the Romanze in G, for violin, both Beethoven numbers, comprised the first half of the program.

The Romanze was given a delightful interpretation by the concertmaster, Alexander Saslavsky, who, though enthusiastically applauded, did not play an encore. The second half of the program included the "Lohengrin" Prelude, "Siegfried's Rhine journey," "Träume," from "Tristan and Isolde," and the "Ride of the Valkyries," all popular numbers in Pittsburgh. Because of the insistence of the audience for more, Mr. Damsch gave "In the Spinning Room," by Dvorak.

A very interesting program at the recital

of the Tuesday Musical Club engaged Mrs. Caroline Wilhelm Sayers, pianist, and Brabazone Lowther, baritone. Mrs. Sayers gave two of Edward MacDowell's numbers and Mr. Lowther sang French songs with splendid expression. E. C. S.

SHAKE-UP IN ATLANTA'S ORCHESTRAL SITUATION

Mr. Hubner Withdraws from Philharmonic and Reorganizes Old Symphony—City May Have Two Organizations

ATLANTA, Feb. 24.—There has been a great upheaval in the orchestral world of Atlanta within the last two weeks. The resignation of W. Whitney Hubner from the conductorship of the Atlanta Philharmonic Orchestra, which has been under the management of the Atlanta Musical Association, resulted in the withdrawal from the orchestra of nearly all of the members of that organization.

Six years ago the professional musicians of Atlanta chartered an orchestra, which was to be called the Atlanta Symphony Orchestra. This charter, which was held by Prof. J. P. Mattheisson, was presented by him to the men who withdrew from the Philharmonic, and the Atlanta Symphony has been reorganized with W. Whitney Hubner, conductor; Frederick Weidmeyer, president, and William G. Leas, secretary and treasurer. The orchestra will include nearly all of the professional musicians in the city.

"Under the new management, we will work in broader fields," said Mr. Hubner. "We propose to give a series of concerts at the Auditorium in the Spring, and our work outlined for the coming year will be on the highest and most advanced lines. The plan upon which we are working now will increase our independence and add to the association considerable talent. We withdrew from the Philharmonic Orchestra because we saw where we could do better work."

Bertha Harwood, president of the Atlanta Musical Association, said: "The withdrawal of the union men from the Philharmonic Orchestra has not affected us. We have elected Mortimer Wilson, whose reputation is more than local, to the leadership of the Philharmonic Orchestra, which will be reorganized next Sunday afternoon at Cable Hall. A number of professionals will be in the reorganization, together with many talented amateurs. Out of this material we expect to get satisfactory results. We will have a genuine symphony orchestra, developed along the most artistic lines."

Oscar Seagle, of New York, and M. Yves Nat gave a delightful program at the new Capital City Club, on Thursday afternoon, in the presence of a large and fashionable audience. The program, among other numbers, included "Chanson à Danser" and "Vision Fugitive," from "Hérodiade," sung by Mr. Seagle, and Liszt's "Hungarian" Rhapsody No. 2, played by Mr. Nat. Tetravini sang to a crowded house, Friday evening. Her voice was at its best.

L. B. W.

TWO MUSIC MASTERS COMBINE IN RECITAL

Kubelik and Bachaus Prove a Big Drawing Card at Carnegie Hall

Jan Kubelik, the Bohemian violinist, and Wilhelm Bachaus, the eminent pianist, appeared in a joint recital at Carnegie Hall last Sunday afternoon before an intensely interested audience. The two artists presented a program which was remarkable for brilliant technical display.

The only number in which the artists appeared together was the "Kreutzer Sonata" of Beethoven. The Beethoven work was interpreted with mastery, and while the individual performances were satisfying, the ensemble lacked the finish which comes from constant artistic association.

Mr. Kubelik exhibited the full resources of his technic in the Bach Chaconne for violin, following this with the same composer's Air on the G String, which was taken at a somewhat rapid tempo. The violinist's final group included Sarasate's "Romanze Andalouse," the Wieniawski "Carneval Russe" and Hubay's "Zephyr," the last of which found an interested listener in another of its interpreters, Efrem Zimbalist, who sat in one of the boxes. At the close of the program the enthusiasts crowded around the platform to hear Kubelik's extra numbers, Wieniawski's "Souvenir de Moscow" and a "Poem," by Fibich.

The audience gave Mr. Bachaus a big demonstration of approval after his group of numbers, which included the Schumann "Aufschwung," Rubinstein's Study in C Major and the brilliant Schubert-Taussig "Marche Militaire," which the pianist performed with ease. The artist was compelled to add three encores, Smetana's "Bohemian Dance," the Liszt transcription of Schumann's "Widmung" and a polka by Rubinstein. The applause continued after the third encore, but Mr. Bachaus did not elect to prolong the program further.

"Messiah" by Baltimore Oratorio Society

BALTIMORE, Feb. 26.—The Baltimore Oratorio Society, assisted by the New York Symphony Orchestra, presented Handel's "Messiah" on February 23 under the direction of Joseph Pache. The soloists were Mrs. Charles Morton, soprano, of Baltimore; Mrs. Anna Taylor Jones, contralto; Nicholas Douthy, tenor, and Frederic Martin, basso. The large audience heartily applauded the work of the chorus and soloists. The president of the Oratorio Society is George T. M. Gibson and Mrs. John Swikert, Jr., is the accompanist.

W. J. R.

Helen Henschel, a daughter of George Henschel, recently gave a song recital in London at which, like her father, she played her own accompaniments.

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CHICAGO STUDIO BUILDING ASSURED

Project of Sixteen-Story Structure for Music Not Abandoned as Rumored—Activities of the Local Artists

Bureau of Musical America,
No. 624 South Michigan Ave.,
Chicago, Feb. 26, 1912.

SINCE the original announcement that the Otis Building, designed to accommodate music schools and studios, was to occupy the site of the present Athenæum Building on Van Buren street, near Michigan avenue, the project has not been heard from, and it has been rumored that the venture had been abandoned. The representative of MUSICAL AMERICA has very positive assurance, however, that such is not the case. It will not be possible to gain possession of the property for at least a year, as the present lease cannot be terminated before May 1, 1913. It is understood that the old building will then be torn down and replaced by a modern fire-proof structure sixteen stories high, with probably a large concert hall on the first floor and several others in the building for smaller recitals. The promoter having the work in hand declares that he has already more than sixty applications from schools and studios, including one of the largest conservatories in the city. Certainly such a building is needed in Chicago.

A youthful composer for the violin, whose admiring friends have led him to believe that he is destined to overshadow Vieuxtemps or Sarasate, recently bumped into the studio of a friend who had had a good deal of experience in working up selections for the piano. The violinist proceeded to run through various compositions that had been highly complimented by mail, from distant points, where the recipients evidently did not feel the obligation of playing them, preferring to write about them in ambiguous terms. After all was said and played the violinist asked his friend for a true, "candid" opinion. Then quoth the critic: "My dear boy, I cannot give you a candied opinion, because you have had too much taffy already, and that, taken too early, injures musical digestion. To be sure, you have dominance, subdominance and the barber chord, but we all had those when we exercised in harmony. Believe me, you are not going to fire the river with those compositions. Blend them all in one good strong one and then keep on working it over and eventually you may have something worth while. But don't believe all you hear from your friends."

Silas G. Pratt, for many years associated with musical interests in Chicago, whose opera "Zenobia, Queen of Palmyra," was presented in Chicago twenty-five years ago, with Marie Litta in the leading soprano rôle, and Dora Hennings, of Cleveland, as contralto, writes that he proposes to revive the work in Pittsburg.

Mr. and Mrs. Hart Conway, who were for many years connected with the Chicago Musical College and latterly with the American Conservatory as the head of the dramatic school of these institutions, write that they have settled down in London and expect to make the English metropolis their home for the remainder of their days.

Clark's Tour of Middle West

Charles W. Clark, the American baritone, who gave such a fine recital last Sunday at the Illinois Theater, has had an unusually successful tour through the Middle West during the last fortnight. The leading paper in Minneapolis remarked: "His entire program was a revelation of what may be done by great artists to lift the little into the realm of the really big."

Agnes Lapham, Chicago pianist, played last week before the Chaminade Club at Froebel Hall, Providence, R. I., presenting selections by Rachmaninoff, Liadow, Tschaiakowsky, Chopin, Beethoven, Iljinsky and Debussy.

Mrs. Joseph Mosse, a professional pupil of Theodore S. Bergey, director of Bergey's Chicago Opera School, was the leading soloist with the Choir of St. Aloysius Church at a concert given last week in Wicker Park Hall, where her husband, a composer, is choir leader. Mrs. Mosse gave Frühling's Lied by Becker and "Sprieda la Vampa," from "Il Trovatore," and sang the contralto part in a duet from the same opera, besides many other selections.

Last Friday's concert in the series for the benefit of students of the Cosmopolitan School of Music and Dramatic Art was

presented by Mrs. Willard S. Bracken, contralto; Lucille Stevenson, soprano; Clarence Eidam, pianist; Mrs. Ina E. Hagenow, violinist; Mrs. Charles Orchard and Mrs. C. H. Eldridge, accompanists.

Pupils of Anton Foerster, of the Chicago Musical College, figured most favorably in the last recital at the Ziegfeld Theater. John Wiederhorn, the first candidate for favor, played Mendelssohn's Prelude and Fugue, op. 35, in E Minor. He was followed by Bernhard Dietz, who gave full value to the first movement of the Schumann Concerto in A Minor. Agathe Langrich gave two Etudes of Chopin, one in E Minor and one in A flat, with poetic quality.

Chev. N. B. Emmanuel opened his operatic classes for the Chicago Grand Opera Company chorus last Saturday morning at the Auditorium and will hereafter rehearse the three classes every day in the week except Saturday. The opening enlistment has thirty voices.

Traveling through Illinois on a recital tour last week Mary Wood Chase experienced a peculiar accident that might have disqualified or discouraged an artist less resolute. As she was about to leave her room in the hotel for her first recital a heavy cologne bottle fell from her dresser, severely cutting her right foot, so that surgical treatment was required. Miss Chase was forced to do all her pedaling with her left foot, but fulfilled all her engagements and won success on each occasion.

Hearing for Bruno Huhn's "Divan"

An attractive novelty presented at the MacBurney Studios the first Thursday in this month was "The Divan" of Bruno Huhn, with words from "The Odes of Hafiz." The singers were Fannie Myra Bailey, soprano; Hazel Huntley, contralto; Warren E. Proctor, tenor, and Merle M. Meagley, bass baritone. The same Oriental beauty that marks "The Persian Garden" appears to haunt this composition. In the general program preceding this, Miss Bailey's full fresh quality of soprano pleased particularly well in Bach's Aria, while Miss Huntley has an unusually rich deep contralto voice that is especially warm and effective in the middle register. Mr. Meagley's powerful and colorful voice served him well in the Handel Aria and Mr. Proctor gave an unusually effective revelation of Walther's "Preislied" from "Die Meistersinger."

Eleven students of the Chicago Musical College School of Expression gave a program Saturday morning in the Ziegfeld Theater. The young people were students of Mrs. Letitia V. Kempster and Mrs. Florence Carberry, whose teaching along these lines has occasioned more than sectional interest. The success of the offering was so marked that Dr. Ziegfeld immediately allotted an additional Saturday morning for the Expression School during the present term's series of entertainments.

Georgie Kober, pianist, has concluded a month of recitals with appearances in Aberdeen, Mitchell and Sioux Falls, S. D. Her recitals were highly approved by the press and well patronized by the public.

Marion Green, basso, gave five concerts

last week in nearby cities in Wisconsin, beginning in Madison and ending in Waukegan, Ill.

The 412th concert of the Amateur Musical Club was given in the Assembly Rooms of the Fine Arts Building Monday afternoon, the program having been arranged by Jeanette Durno and Mrs. Charles W. Laffin. Mrs. Beatrice Fisher Erlinger gave numbers by Schumann, Schubert, Grieg and Henschel and Mrs. Ina Ensign Hagenow interpreted Debussy, César Cui, Drigo-Auer and Wieniawski numbers. Bessie Andrus gave a Mozart Recitative and the "Shadow Song" from "Dinorah." The assisting artist was Cornelius Van Vliet, cellist, who opened the program with the Ancient Sonata Valentini. He closed with the Cantabile of César Cui and Wilhelm Jeral's "Polonaise Fantastic," proving himself a brilliant and sympathetic instrumentalist.

Louise Burton, of this city, gave a song recital before the American Association of Physicians and Surgeons last week in Berlin, where she is spending the winter.

Elizabeth Davis, of the Chicago Musical College School of Acting, was engaged last week as understudy for Margaret Illington's production of "Kindling." Miss Illington is, herself, a graduate of this school.

Reed Miller, tenor, scored a success last week in his singing of the "Quest of Rapunzel," by G. H. Clutsum, which was the novelty of the final concert of the season in Evanston. Mrs. Luella Chilson-Ohrman, the brilliant Chicago soprano, was another soloist, winning much honor. Mr. Miller had two special numbers and his singing of the Aria from "Mignon," "Pure as a Bud in Spring," was superbly given.

CHARLES E. NIXON.



Frank Furst

Frank Furst, a familiar figure about the Metropolitan Opera House, died February 19 at his home, No. 301 West Forty-first street, New York. He had for some years been in charge of the armor used in the productions at the opera. Furst came to this country from Germany in the first season of German opera at the Metropolitan Opera House under the management of Leopold Damrosch. He was one of the best first tenors of the chorus until he fell from the ship at a performance of "Der Fliegende Holländer" and sustained injuries which, complicated by rheumatism, resulted in a permanent disfigurement. This prevented his appearance on the stage.

John Eliot Trowbridge

BOSTON, Feb. 24.—John Eliot Trowbridge, long active in musical circles, died to-day at his residence in Newton after about three weeks' illness at the age of 66. For thirteen years he had been organist and choirmaster at the Newton Center Methodist Episcopal Church. He had a similar post at the Second Congregational Church in West Newton for fourteen years. He was a composer of sacred and secular music. Among his works were the cantatas "Paul the Apostle" and "Emmanuel." His active service covered forty-three years.

Arnold Giesemann, Sr.

Arnold Giesemann, Sr., teacher of music and composer, died on February 26 of general debility at his home, No. 718 West 178th street, New York. Theodore Thomas and Ernest Reyer were among his pupils.

Chicago Program of William Lester's Compositions

CHICAGO, Feb. 24.—William Lester, organist, pianist accompanist and composer, was the central figure of an enjoyable informal program presented last Tuesday, which was made up entirely of his compositions. As a composer Mr. Lester has a ready grasp of form and his harmonizations are fluent and rich. Myra Bailey, an attractive soprano, was first heard to advantage in "A Perfume Doth Exhale," "When I Am Dead," based on the lines of Rosetti; "Umbra," "It Was Not in the Winter" and "To Phillis." Clarence Evans played Mr. Lester's Tenth Rhapsody and the slow movement from a Sonata for Violin and Piano, op. 35. Merle Meagley, bass-baritone, gave "The Night Watch," "My World," "Night Winds" and "Fate,"

Mr. Giesemann was born in 1824 in Hamburg, Germany, where he received his musical education, and came to this country in 1846. He was a conductor of orchestras until twenty years ago, when he retired.

Mrs. Mary E. Ford

Mrs. Mary E. Ford, for twenty-seven years soprano soloist of the St. Andrew's Protestant Episcopal Church choir of Fordham, N. Y., and for the last several years soprano in the Home for Incurables' choir in New York, died at the home on February 11. Mrs. Ford was sixty-eight years old and up to the time of her death her voice was remarkably clear.

Louis Ernest ter Meer

Louis Ernest ter Meer, a teacher of languages and a tenor singer in the choir of St. John's Chapel, Clermont avenue, Brooklyn, died February 13 at his home, No. 110 Prospect place, Brooklyn. Mr. ter Meer was born in Paris, France, and was fifty-seven years old. He had been a resident of Brooklyn for thirty-three years. A widow survives him.

Professor T. C. Okane

DELAWARE, O., Feb. 10.—Professor T. C. Okane, aged eighty-two, author of many hymns, died here to-day, following a stroke of apoplexy. Among his best known hymns are "The Home Over There," "Waiting at the Door" and "On Jordan's Stormy Banks."

Wilbur McDonald

FORT WORTH, TEX.—Wilbur McDonald, one of the best known pianists of the Southwest, and director of the department of fine arts at the Polytechnic College, died on February 1 at the age of forty-five.

Laurence O'Reilly

Laurence O'Reilly, a musician and once a member of Gilmore's Band, died of paralysis on February 25 at his home, No. 39 Buffalo avenue, Brooklyn. He was seventy-four years old. He leaves a widow, a daughter and one son.

"I Have Asked Few Things of Thee," all strangely moving in the mood of the text. The composer next gave his Suite "In the Golden Age" with interpretative readings by Mr. MacBurney. Hazel Huntley sang a series of Mr. Lester's songs in pleasing fashion, her numbers being "The Lily," "An Indian Maiden's Lament," "With Roses' Musky Breath," "Till I Wake" and "Retrospect." All in all, it was one of the most attractive and original of the many evenings' entertainments that have been given under the auspices of Thomas N. MacBurney at his studios. C. E. N.

The ever-enjoyable Lenten recitals of Ernest R. Kroeger in St. Louis were resumed last week. His program included works of Liszt, Chopin and Beethoven. The concerts will continue through the Lenten season on each Saturday morning.

FIRST POPULAR CONCERT BY STRANSKY ORCHESTRA

Philharmonic Leader, from a Box, Watches His Concertmaster Conduct—Lhévinne and Miss Liebling Soloists

The Philharmonic Society gave its first popular concert at the New York Hippodrome on February 25 with the concertmaster, Henry P. Schmitt, as conductor and with Josef Lhévinne, the Russian pianist, and Estelle Liebling, soprano, as the assisting artists. A fairly large audience applauded the playing of the orchestra in a program which, with the exception of the solo numbers, was made up of Wagner selections.

Josef Stransky, the conductor of the orchestra, sat in a box and showed an appreciative interest in the capable directing of his assistant. In an adjoining box John Philip Sousa applauded the singing of his former soloist, Miss Liebling.

Mr. Lhévinne gave a masterful performance of Liszt's E Flat Concerto and received an enthusiastic demonstration of approval from the Sunday night audience. The pianist's vigorous tone proved especially suited to this vast auditorium. His contrast of dynamic power and tonal delicacy was skilfully maintained. At the close of the concerto the piano was removed to one side in preparation for the final orchestra number, but the applause continued insistently until the pianist played as an encore the Schulz-Eyler fantasia on the "Blue Danube" waltzes, in which his brilliant technical resources were well displayed.

The orchestral numbers included the Overture to "Tannhäuser," the "Good Friday Spell," from "Parsifal"; the "Ride of the Valkyries," the Overture to "The Flying Dutchman," the "Prize Song," from "Die Meistersinger," and the "Kaiser March." The Wilhelmj transcription of the "Prize Song" made the strongest appeal to the audience.

Miss Liebling sang an aria from Herold's "Le Pré aux Clercs," in which the mellow clarinet tones of her lower register blended well with the flute solo by A. Fayer. As an encore the singer offered "To a Swallow," by her father, Max Liebling.

A Lecture on Russian Music

CHICAGO, Feb. 25.—Theodora Sturkowsky-Ryder gave a charming and illuminative program of Russian music before the Women's Club last week. She has made the study of the music of the Northland composers a specialty and not only had the history and theory well in hand, but illustrated her work with facility. She played a variety of interesting dances, Russian and Cossack, and illustrated a number of the folk songs drawn from the famous collection of Balakirew. After the talk she played heavier compositions by Borodin, Rebikoff, Glinka, Balakirew, Arensky, Sapellnikoff and Rachmaninoff. C. E. N.

PHILADELPHIA'S OWN "TRISTAN"

First Performance of the Opera There by Dippel Company—Dalmor's and Saltzman-Stevens in Title Roles—Recitals by Elena Gerhardt and Katharine Goodson

PHILADELPHIA, Feb. 26.—Last week's operas began with a disappointment, on Monday evening, when it was announced almost at the last moment that, on account of the illness of Carolina White, the second performance of "The Jewels of the Madonna" would have to be deferred, and that a triple bill, consisting of "Cavalleria Rusticana," a ballet with Rosina Galli and "Pagliacci," would be substituted. Miss White had been indisposed for several days and was not able to make her reappearance until Thursday evening, when she sang in "The Jewels" in Baltimore. As a special feature of the substituted program Monday night Berta Morena was sent for to come over from New York and sing *Santuzza*, which she did with pronounced success. Dalmor's was the *Turiddu*, a part to which he gave marked dramatic value, and Frances Ingram made a distinctly favorable impression as *Lola*. The "Pagliacci" Prologue made its usual appeal, as suavely sung, with fine spirit and richness of tone, by Mr. Sammarco, and Bassi did well with the rôle of *Canio*, putting a great deal of feeling into his rendering of the "Lament," though the notable feature of the Leoncavallo opera, and of the entire performance, in fact, was the *Nedda* of Alice Zeppilli, who actually gave new significance to the part both in singing and acting. Miss Zeppilli is doing such artistic work this season that she has become an especial favorite and is recognized as one of the most valuable members of the company. The ballet was an attractive feature.

On Wednesday evening "Thais" was given for the first time this season, Mary Garden repeating her famous impersonation of the Alexandrian courtesan, who becomes a saint, while Maurice Renaud resumed the rôle of *Athanaël* with the distinction which he never fails to attain in this vividly drawn character, and Dalmor's was again heard as *Nicias*.

The real event of the week, on Friday night, was the first local presentation by Mr. Dippel's organization of "Tristan and Isolde," and the début in Philadelphia of Mme. Saltzman-Stevens as *Isolde*. Mme. Saltzman-Stevens, although handicapped by a bad cold, scored a memorable success. While not of the statuesque figure of some other Wagnerian sopranos who have essayed the rôle here, she is a woman of handsome and authoritative presence, notably easy and graceful of deportment, sounding a "human" note in both her acting and singing. Her voice is a pure soprano of fair volume and excellent range, especially good in the lower and middle parts, though she reaches the highest notes without apparent effort and rises nobly to all the dramatic demands of the music. The audience received her with great cordiality, and there remained no doubt of her emphatic success. Dalmor's was again called upon to do valiant service as *Tristan*. He was dignified and earnest of manner, and sang with dramatic force. Eleanora de Cisneros made an imposing *Brangäne*, wearing her leopard skin raiment with a queenly grace that made the serving woman seem quite the equal of her mistress, and her acting had real significance, the pantomime in the scene where *Brangäne* changes the poison for the love potion being noticeably expressive. Mme. de Cisneros's voice had a beautiful mezzo quality and she sang with admirable authority and feeling. Clarence Whitehill, after being out of his element as *Petronio* in "Quo Vadis," was in it again as *Kurwenal*, giving a noble interpretation both dramatically and in resonant richness of voice, and Henri Scott, who is continually proving his versatility and his rare talent, intelligence and excellent training, acquitted himself with glowing credit as *King Mark*, notwithstanding the fact that a good share of the best part of the music of his rôle had been cut. Campanini conducted with encompassing skill and artistic comprehension, and for the most part with a discretion that enabled the singers to do themselves justice without too strenuous effort, and to him belongs a large share of the credit for the success of a notable presentation of one of Wagner's greatest operas.

At the Saturday matinée Victor Herbert's "Natoma" had its first local performance of the season, with several changes in the cast. Carolina White, with an animation that gave new life to the part, replaced Lillian Grenville as *Barbara*, giving it also

more of vocal brilliance, and George Hamlin, who made his Philadelphia début in grand opera, was well received as *Lieutenant Paul Merrill*, the part taken last season by John McCormack. Mr. Hamlin's voice has much to commend it in the way of smoothness and sympathy, and he sings with taste and skill, while he also carried himself well, put real feeling into his acting, and altogether made a highly favorable



—Photo by Matzene, Chicago.

Alice Zeppilli, of the Philadelphia-Chicago Opera Company, as "Nedda"

impression. His enunciation was noticeably clear and distinct. Henri Scott made his first appearance here as *Don Francisco*, the father of *Barbara*, replacing Huberdeau, and gave further evidence of his thorough artistic equipment. The reappearance of Mary Garden in the title rôle was, of course, the real feature of the production, for Miss Garden has already made the character of the Indian girl heroine her own, and so vividly is it portrayed that she creates an impression that long remains. The dagger dance was executed with effective realism by Miss Garden and Mr. Preisch, who was again conspicuous for his fine work as *José Castro*. Dufranne, as *Father Peralta*, and Sammarco, as *Baptista*; Crabbé, as *Pico*, and Nicolay, as *Kagama*, repeated the success of last season. Rosina Galli appeared in the festival scene and led the ballet with supple grace.

The popular-price performance on Saturday evening was given over to "Rigoletto," which, although received with cordiality by a good-sized audience, was not particularly notable. Jenny Dufau was the *Gilda*, and her light voice rose well to the requirements of the florid "Caro Nome," which she executed with facility. Her tones were rather ineffectual in the ensembles, however, and even in the Quartet, and she was compelled to depend mostly upon the passages where her voice had opportunity to soar into the upper realms of coloratura, in order to make an impression. Bassi sang the *Duke* impressively, Scott made the most of his limited opportunities as *Sparafucile* and the title part was acted with a fair realization of its tragic possibilities by Alfredo Costa, who used his resonant, if not particularly powerful, voice with good effect.

An especially interesting concert event of the last week was the recital by Elena Gerhardt in the Academy of Music on Tuesday afternoon, when the famous *lieder* singer was received by a large audience, which succumbed completely to the charm of her rarely artistic vocalism. Miss Gerhardt's voice is of beautiful quality, but her singing is notable more for wonderful delicacy and expression in tone shading, and for the refined artistry of her vocalism, than for mere quality of voice. She produced wonderful effects in *mezza voce*, and she is able also to attain dramatic effects impressively. Her program included a group of Schumann songs and several by Brahms, Wolf, Liszt and Richard Strauss.

On the same afternoon Katharine Goodson gave a piano recital in Witherspoon Hall, playing MacDowell's "Sonata Tragica," Mozart's Sonata in A Major, Schumann's "Faschingsschwank," and several other numbers by Hinton, Debussy, Liszt and Chopin with commanding skill and fine musicianship. While she has sufficient of the "big tone" to attain and maintain prominence among the leading concert pianists, Miss Goodson delights most in the more

delicate and finely shaded passages, requiring lightness of touch, deftness of execution and poetic feeling. Thus, on Tuesday's program, one of the favorite numbers was Debussy's "Arabesque" in G major, which was exquisitely played.

George Shortland Kempton, one of Philadelphia's leading solo pianists, has started on a ten-days' concert tour of the Middle West, his headquarters being Detroit, where he will give three recitals. At one of them Mr. Kempton will play with the Detroit String Quartet. Later in the season he will give a recital in Baltimore, where he has already appeared with success.

At the meeting of the Philadelphia Music Club, last Tuesday afternoon, Harvey M. Watts, business manager of the Philadelphia Orchestra, gave a well considered and interesting talk on "Songs of the People." Illustrations were given by the chorus of the club in Italian, Irish, German, Norwegian, English and old Hebrew folk songs. Silker's old German "Lorelei" was given by Jennie L. Kneidler, and Liszt's more dramatic and modern arrangement of the same poem was effectively sung by Mrs. Horace Beeson.

The Philadelphia Orchestra gave the fifth and next to the last of its series of popular concerts at the Academy of Music last Wednesday evening, the soloists being Thaddeus Rich, the concertmeister, who played Vieuxtemps's "Fantasie Appassionata" with his accustomed brilliance, and Henri Varillat, baritone, whose dramatic rendering of the "Pagliacci" Prologue won enthusiastic applause. The orchestra, under Mr. Pohlig, played the "Tannhäuser" overture, Grieg's "Peer Gynt" Suite and Liszt's Hungarian Rhapsody, No. 1.

Irma McCloskey, soprano, and Mary Woodfield Fox, pianist, local artists of recognized ability, were received with marked favor at a recital in Witherspoon Hall last Wednesday evening. Ward Craven Lewis officiated ably as accompanist.

ARTHUR L. TUBBS.

MUSICAL MONARCHS

With Particular Reference to the Flute-Playing of Frederick the Great

Abdul Hamid used to amuse himself while he was enjoying life at Yildiz Kiosk by strumming "Il Trovatore" on the piano, and perhaps, says *Le Journal des Débats*, "that wonderful *pièce de résistance* of our brass bands still makes life endurable in his Salonika villa."

George III was fond of shouting the melodies of Handelian choruses for the delectation of his court, but the world has seen no real royal musician since Frederick the Great played his last tune on his flute, though of course even Frederick could stand no comparison with our own Henry VIII, who played remarkably well.

The centenary of the birth of Frederick, which was celebrated on January 24, has revived interest in the great man's Tityrean piping and a certain industrious Johannes Hennigsen has unearthed contemporary comments on his playing. It seems that the King excelled in adagio movements, into which he infused a warmth and tenderness of feeling that would hardly have been expected from the conqueror of Rossbach and the friend of Voltaire. "It is difficult to listen to his performances without weeping," says one musician.

One reason why he preferred adagios was that he was somewhat short of breath, which made him eschew orchestral accompaniments for the more delicate assistance of the clavichord when he was practising.

Toward the end of the Seven Years' War he sat down to play in a quartet and at the finish cried enthusiastically: "It is as sweet as sugar!" His companions were not so sure, for Frederick had lost a tooth and his fingers had stiffened with gout. Finally, in 1778, he had to give up his flute playing and "I have lost my best friend" was the wail of the disconsolate monarch.

Plans of Frederic Martin and Frank Ormsby

Frederic Martin, the noted basso, and Frank Ormsby, tenor, are to appear with the A Cappella Choir of Milwaukee and the Chicago Singverein, which will unite on April 7 and 14 under the direction of William Boeppler in a performance of "Samson and Delilah," Mr. Martin is to give a recital on April 12 at the State Normal School at Winona, Wis.

Southern Tour of John Barnes Wells

John Barnes Wells, the young American tenor, appeared at the Hotel Plaza, New York, on February 13 in joint recital with Hans Kronold. Mr. Wells begins a Southern tour late in February and starts on a two weeks' tour of New England on March 18. On March 9 the tenor is to appear in New York with the Rubinstein Club.

ARISTOCRACY IN MUSIC

Pupils of Famous Composers Who Have Themselves Won Fame

It is a platitude to say that the great pupils of one age are the great teachers of the next, yet it seems as if there is an aristocracy in music as well as in society. Of all musical ancestral trees the one founded by Haydn seems to be the most royal line. Haydn was practically self-taught, but his pupils included the mighty Beethoven. Beethoven taught but little, yet he gave the world one pupil who was destined to be the musical "father" of many illustrious artists—Carl Czerny. The greatest of Czerny's pupils was Franz Liszt. Space will not permit mention of all the Liszt pupils, but they included Dr. William Mason—America's greatest piano teacher—d'Albert, Rosenthal, Klindworth, Sauer, Sherwood, Siloti, Alexander Lambert, and others no less famous. Another branch of the "Czerny family" is that brought down to us through Leschetizky, the teacher of Paderewski, and of innumerable latter-day pianists.

Another musical "family" is that of Clementi, whose pupils included Meyerbeer, Field, Cramer and Moscheles. Among the numerous distinguished pupils of Moscheles were Mendelssohn and Grieg. Mendelssohn founded the Leipzig Conservatory, which has produced more musicians than one can think of on a long day.

Cherubini's musical descendants at the Paris Conservatoire have been legion, the most interesting branch being, perhaps, that of his pupil Halévy, who was the teacher of Gounod and Bizet. It is a noteworthy fact, however, that "ancestry" of this kind is no more important in music than it is in real life, for many of the world's foremost musicians have either been self-taught or had teachers of little prominence. Among these may be mentioned Chopin, Wagner, Schubert, Raff, Spohr, Rubinstein, Verdi, Rossini, Offenbach and a host of others.—*The Etude*.

PEPYS'S MUSICAL FRIENDS

Author of the Famous "Diary" a Great Lover of the Art

In the course of the first of the Gresham lectures in music, which he delivered at the city of London school, Sir Frederick Bridge, according to a report in the *Christian Science Monitor*, chose as his subject "Some of Samuel Pepys's Musical Friends." Pepys, said Sir Frederick, had a great love for music, and not only possessed a good voice himself and understood how to sing, but liked those around him to be able to do so also. Whenever a new servant came to his house he inquired what sort of a voice she had and gave her singing lessons. It is, in fact, recorded in the "Diary" that on one occasion Pepys with his wife and the maid went shopping in a coach and while Mrs. Pepys was making her purchases Pepys was teaching the maid Henry Lawes's song, "The Lark."

Among Pepys's musical friends were Ben Wallington, who kept a concert hall near St. Paul's, and Banister, who kept a concert hall in Whitefriars. Of Wallington Pepys writes that he was "a very little fellow, who did sing a most excellent bass, and yet a poor fellow, a working goldsmith that goes without gloves to his hands." Banister had been "Master of the King's music," and is reported to have been dismissed for telling King Charles II that he preferred English violinists to French. Pepys came to make his acquaintance through a visit which he once paid to "The Tempest." He did not think much of the play, but he liked some of the music, especially Banister's "Echo Duet," and asked the composer for a copy.

An added interest was given to the lecture by the singing at intervals of some of the ditties referred to in its course, among these being Pepys's song, "Beauty Retire," and three songs composed by Wallington.

Success for William St. Willis and Elaine Gilbert in Two Concerts

William St. Willis and Elaine D. Gilbert were the assisting artists in the program presented by the Dramatic Club of the Young Women's Christian Association in Brooklyn on February 20. The tenor solo, "Arioso," from Leoncavallo's "Pagliacci," was sung by Mr. St. Willis and Miss Gilbert sang the Jewel Song from "Faust," both artists later joining in singing the Prison Scene, from "Trovatore." They were received with a high degree of enthusiasm and hearty applause followed each number. Virginia Holmes was the accompanist. The same artists were the soloists at the Washington Birthday entertainment by the Aeronautic Society in New York and repeated the success of their Brooklyn appearance.

HADLEY SYMPHONY PLAYED BY POHLIG

In High Favor with Philadelphia
Audience—Wolf-Ferrari
Music Also Pleases

PHILADELPHIA, Feb. 26.—As the two novelties of a program without a soloist last Friday afternoon the Philadelphia Orchestra presented Henry Hadley's Symphony No. 3 in D Minor and the prelude to the third act of Wolf-Ferrari's opera, "The Jewels of the Madonna." The symphony by the illustrious American composer proved a work of great interest and musical worth as interpreted under Mr. Pohlig's baton. It is conceived on broad and noble lines and executed with splendid musicianship, its appeal being heightened by the fact that at few points is there an absence of melodic charm. Mr. Hadley shows an intimate knowledge of counterpoint and an encompassing skill in the use of individual instruments and choirs, and their interweaving into a well-constructed woof of musical allurements.

The first movement—Moderato e maestoso—has a virile swing of majestic melody with impressive employment of brass and strings, yielding to an andante that in itself is a complete poem of symphonic beauty, introduced by a chime of bells and the sighing of the 'cello. The carillon effect is carried throughout the movement with a distant pealing of church bells inviting to morning prayer, the spirit of Sabbath calm and reverence pervading in a manner that answers to the suggestion of the caption, "Andante tranquillo." The scherzo reveals a bright and blithesome dancelike rhythm with much of humor and exhilaration, and the impressive finale opens with a full swing of festive march, the unusual label of the movement being "Allegro con giubilo." There comes again, however, the tone of sadness and of melancholy recollection, though anon this mood yields again to the recurrence of the march, which returns with a fugue-like procession of voices from the different choirs. A strong characteristic of the symphony, and one which occasionally approached the nature

of a drawback, is the tendency to revert suddenly from one mood to another, to overestimate the value of contrast and to draw the contrasts too sharply. This gives a certain suggestion of a mind a bit wavering and unsettled, with some lack of unity and logical development and satisfying conclusion. Even at times there is a semblance of tedium in reiteration and now and then a seeming paucity of ideas. On the whole, however, the work is a great one, of dignity, power and pervasive melodiousness of quality. It stands well as the achievement of an American composer and may proudly be pointed to as an example of what native talent can do.

Decidedly a popular feature of the program was the "Jewels of the Madonna" excerpt, the expectant attitude of the audience indicating that those who had heard the excellent performance of the Wolf-Ferrari opera at the local Metropolitan on the preceding Wednesday evening were anxious to have the enjoyment of that occasion brought forcibly to mind by listening once more to a part of the beautiful music, while those who had only the glowing accounts of friends and critics to judge by were eager to hear some of it for themselves.

The program opened with Bach's Suite in D Major, in which the string portion of the orchestra had an opportunity to distinguish itself. Concertmeister Rich's playing of the lovely "Air" caused him to rise three times to bow his acknowledgement of the applause. The program was closed with the "Huldigungs March" that Wagner wrote for King Ludwig II of Bavaria. A. L. T.

Tour of England and Scotland by Mr. and Mrs. MacLennan

BERLIN, Feb. 24.—A six weeks' tour of England and Scotland has just been started by Mr. and Mrs. Francis MacLennan (Florence Easton), the American singers of the Berlin Royal Opera. Performances of the "Ring" and "Die Meistersinger" in English will be participated in by the two artists.

To Talk of "Folk Songs of the Spring"

A. Foxton Ferguson, of Magdalen College, Oxford, England, will give his annual lecture-recital on "Folklore and Folksongs" in the Waldorf-Astoria, New York, on the afternoon of March 8. His particular subject this year is "Folksongs and Folklore of the Spring."

MISS FARRAR WITH BOSTON ORCHESTRA

Fourth Pair of New York Concerts—A Novelty by
Enesco

The fourth Thursday evening concert of the Boston Symphony Orchestra took place at Carnegie Hall, New York, on Thursday evening, February 22, with Geraldine Farrar, as soloist.

The program was calculated to please both classicist and modern, containing in the first half the Overture to "The Marriage of Figaro" and Beethoven's Fourth Symphony, and, in the latter half, the "Death and Transfiguration" of Strauss and a new "Roumanian Rhapsody" in A Major, op. 11, No. 1, by Enesco. Of the Mozart and Beethoven little need be said save to record that the overture was played brilliantly, with rhythmic spirit and much delicacy, and the symphony with those splendid qualities for which the Boston Orchestra is justly noted; one might have found fault, were one inclined to cavil, with Mr. Fiedler's conception of the opening *Adagio*, which, as done, was more of a very slow *Grave* than the tempo designated. The glorious slow movement presented the conductor in a more favorable light and was done with a finish and a perfection of ensemble that aroused much applause.

Miss Farrar created something of a sensation when she appeared on the stage, for again her gown was of a most unusual description. She sang *Elizabeth's* "Prayer" from "Tannhäuser" with artistic feeling and, above all, with that extraordinary amount of intelligence which has made her work so individual. There were possibly few in the audience who realized that the entire aria is accompanied by woodwind, horns and trombones, and though one does not notice this so much in the opera, there is certainly a oneness of coloring when sung in concert. Four lovely songs were her second offering, consisting of Schumann's "Intermezzo," and "Ihre Stimme," Sinding's "Sylvelin," and Grieg's "Ein Traum." The Schumann songs were sung with exquisite nuancing, while the Sinding song with its ethereal *glissando* passages in the accompaniment was grace itself. Grieg's "Ein Traum," while not one of the most typical, has a splendid climax and made an excellent song to close the group with. Miss Farrar was recalled repeatedly. Her accompaniments were played with considerable taste by Arthur Rosenstein.

After waiting a full four months for a little Strauss, having only been given his "Don Juan" by the Theodore Thomas Orchestra, when that organization made its Eastern tour, Straussites—and that there are many of them in a Boston Symphony audience was proved by the applause that followed the work—looked forward eagerly to Mr. Fiedler's inclusion of the noble tone-poem, "Death and Transfiguration." The more one hears this poem, the more is one convinced that in it the great German tone painter has sounded deep human notes in a most compelling way. There are a unity and consistency in the work and a conception of the bigness of the program that make it stand out in the list of tone-poems as that of one of the sublimest and loftiest expressions of the conflict between Life and Death in the human soul. Mr. Fiedler conducted the work, for the most part, with admirable results and the orchestra was at its best. The incidental solos were played with fine effect by Mr. Witek, violin, Mr. Ferir, viola, and Mr. Warnke, 'cello.

The concluding number was a "Roumanian Rhapsody," by Georges Enesco, the young Franco-Roumanian, whose suite and symphony have been received here so favorably. As its name implies, it is a composition in free form built on Roumanian folk tunes, which the composer has scored with extraordinary brilliancy and with a number of telling tonal effects. It is music of light character and was well received. A. W. K.

Schröder, the Saturday Soloist

Alwyn Schröder, 'cellist of the orchestra, was the soloist at the Saturday afternoon concert playing Tchaikowsky's "Variations on a Roco Theme." Mr. Schröder played these with considerable beauty of tone, and was most warmly applauded when he had finished. His technic was not altogether flawless, however, nor was his intonation above reproach, and there was a certain coldness about his performance which made the usually charming variations seem tiresome. The orchestral numbers were Schumann's C Major Symphony, Strauss's "Till Eulenspiegel" and the "Flying Dutchman" Overture. Mr. Fiedler gave the splendid Schumann Symphony with much fire, and the orchestra did itself particularly proud in the lovely scherzo. The Strauss tone-poem, which remains one of Strauss's supreme achievements to-day in spite of its comparative simplicity, was given with true Bostonian virtuosity. Less pleasing was the Wagner Overture which, though read with dramatic effect, was at times ragged in execution, the brasses being particular offenders in this respect. H. F. P.

MUSIC HALL FOR TOLEDO

Many Local Organizations Further
Move for Fine Structure

TOLEDO, Feb. 24.—Now that Toledo has a Museum of Art, second to none in the country, it is to have a great hall of music, equal to the Music Hall in Cincinnati. The various music organizations of Toledo have joined hands to work with public-spirited citizens to build a hall of music that will be a fitting complement to the Museum of Art. The movement is to be furthered by the Eurydice Club, the Männerchor, the Toledo Symphony Orchestra, the Orpheus Club and the Musical Arts Society. A concert will be given on May 14 which will enlist the services of all the musical organizations and vocal soloists. The committee in charge consists of George Pope McNichol, chairman; Mrs. Samuel M. Jones, Joseph Wyll, Arthur Korteherer, Walter E. Ryder, Jonathan Rogers, and Kathryn Buck.

The public schools are to give a series of ten free music-lecture recitals for the benefit of the children and parents. The program will consist of piano and violin selections, preceded by a short talk on the life and works of the composer whose selections are played. The following local talent has been secured: Mrs. Otto Sand, Mrs. L. Pyle, Miss E. E. Clement, L. H. Clement, Otto and Emil Stuermer, W. E. Duckwitz, Herbert Davies, Mrs. W. B. Ball, Mrs. M. Meagley, Miss B. Werum, J. E. Ecker, J. F. Rogers, Dr. Theodore Zbinden, Paul R. Geddes, Miss L. Scheuermann, Jean Parre, C. C. McKee and Mrs. C. C. Oswald.

The Columbia Choral Club was organized on Monday evening, and after adopting a constitution and by-laws, the following officers were chosen: Director, Frank E. Percival; president, A. J. Kunz; vice president, Harry Fowler; secretary, Erie Gingry; treasurer, Grace Mahr; advertising manager and booking agent, Wade Rader, and librarian, Robert Spencer. The object of this organization is to further the cause of good music, both oratorio and opera, in the city of Toledo. F. E. P.

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OPERA IN ENGLISH FOR LONDON

Wagner Productions in the Vernacular, with Sir Henry Wood Conductor, a Hammerstein Possibility—Tina Lerner's London Success

Bureau of Musical America,
7 Crown Office Row, Inner Temple, E. C.,
London, February 17, 1912.

SO, the London Opera House is not to be closed down or become a music hall or to meet any of the horrible fates that the pessimists have foretold, and at least one Summer season of grand opera is now assured. The influential society committee formed some little time ago to secure support for Mr. Hammerstein has evidently taken its work in earnest, and enough subscriptions have been received and promised to warrant Mr. Hammerstein sticking to his venture.

Indeed, the names of those on the advisory committee are almost enough to insure success. They include the Duke of Argyll, the Duke of Norfolk, Lord Howard de Walden, Helen, Countess of Radnor, the Earl of Harewood, Lady Ailwyn Fellowes, Sir Francis Laking and Mr. Ascher, who is Lord Rothschild's nominee. Lord Rothschild himself is proving a pillar of strength in Mr. Hammerstein's cause, and, of course, he is renewing his own subscription. Matters are so well advanced that the details of the coming season to extend for about three months from the middle of April can be announced. The prices will be the same as when the Opera House first opened its doors. But at those prices some twenty of the fifty boxes and a large number of stalls have been subscribed for. Of course a great deal of organization and arrangement is needed, and Mr. Hammerstein himself will leave London for the continent very soon to secure singers on whose voices he has already an option and in search of new talent. So far as the latter is concerned there is something stronger than a rumor abroad that he is getting ready to spring another surprise, the Felice Lyne sort of surprise, upon London. Mr. Hammerstein has dropped hints of a wonderful young soprano, who is now in Brussels getting ready to astonish the world. Also he may extend his travels as far as Italy, where, in some city he will not yet name, a young tenor who is singing in opera gives promise of being another Orville Harrold.

Opera in English is to find a place on the Summer program. One of the earliest productions will be Josef Holbrook's new opera, "Children of Don," the libretto of which has been written by Lord Howard de Walden under the pseudonym of T. E.



Rehearsing "Hérodiade" at Oscar Hammerstein's London Opera House. From Left to Right: M. Carré, Luigi Cherubini (Musical Director), Eva Olchanski ("Salomé") and José Danse ("Héro")

Ellis—his family name. The opera, by all accounts, breaks new ground and shows distinctly novel treatment of its Welsh subject. Negotiations are now on foot to secure a well-known English conductor for its production. And that reminds one of yet another rumor. Wagner in English comes within the scope of Mr. Hammerstein's plans, and if present negotiations do not fall through Sir Henry Wood, of Queen's Hall fame, may wield the conductor's baton at the London Opera House.

Writing of Felice Lyne a few lines back reminds one that that young lady is going to enter into competition with no one less than Mme. Clara Butt. Miss Lyne has been engaged to sing at Eastertime at the Winter Gardens at Blackpool, a popular

north of England holiday resort; Mme. Clara Butt at the same time will be singing at the theater in the Tower in the same town, and it will certainly be interesting to see what the very critical and musical northerners think of the newest prima donna.

One of the most interesting of coming pianoforte recitals here will be that to be given at the Aeolian Hall next week by F. S. Kelly. Hitherto Mr. Kelly has been better known as a sculler than a musician; he won the amateur championship of

Great Britain in 1903 and two years later he set up a record as yet unbeaten for the Diamond Challenge Sculls at Henley Regatta. But while everybody has been thinking of him as only a very fine athlete he has been quietly working at music. He has won a musical scholarship at Oxford, he has been studying for some years at Frankfurt, and he has composed music which will be heard at his recitals here. At his first appearance he will play "A Cycle of Lyrics" of his own composition, and at an orchestral concert next month he will play with the London Symphony Orchestra under Dr. George Henschel.

Tina Lerner, the clever young Russian pianist, scored a distinct success when she played at a Chappell Ballad concert last week; the week before that she played Tchaikowsky's B Flat Minor Concerto in very pleasing fashion at Bournemouth and to-day she is appearing in the north of England at Middlesbrough.

KENNETH KINNINMONT.

Munich recently heard Humperdinck's "Königskinder" for the first time and received it and the three principals, Hermine Bosetti, Otto Wolf and Fritz Brodersen, enthusiastically.

ST. LOUIS WELCOMES DAMROSCH ORCHESTRA

Miss Rennyson an Attractive Soloist—Kneisel Quartet and De Pachmann Also Charm

ST. LOUIS, Feb. 24.—Again our orchestral field has been invaded, this time by Walter Damrosch, and the New York Symphony Orchestra on Monday evening at the Odeon. It is always a great pleasure to have this sterling organization visit the city. The program consisted of Beethoven and Wagner works and opened with the Beethoven Symphony No. 4, which was presented in faultless fashion. This was followed by the aria, "Ah Perfido," sung by Gertrude Rennyson. This was the young American's first appearance here since the days of the Castle Square English Company, when she was one of the leading prima donnas. She displayed an admirable voice and made a most pleasing impression by her magnetism of personality and her polished art. After the intermission Mr. Damrosch took his orchestra through a gruelling Wagnerian program.

The Kneisel Quartet was heard at the Wednesday Club on the same evening, and gave a most delectable entertainment. The applause was spontaneous and sincere. The quartet opened with the Mozart Quartet in C Major, which was delightfully performed. Two movements from the Debussy Quartet followed and pleased immensely. Then came the prize bit of the evening, a Bach Sonata for 'cello alone, played by Mr. Willeke. It was magnificently done and the audience would not desist from applauding until he played an encore, a short movement from a Corelli Sonata (1691). The concert closed with the Schumann Quartet in A Major.

The Symphony program for this week's pair was, all in all, about as delightful and pleasing as any that Mr. Zach has given this season. For the initial number he played the Schumann Overture, "Liebesfrühling," and the full tonal strength of the orchestra was given a good showing. The second number was Frederick Klose's "Elfenreigen," new to St. Louis, and the closing number was another composition new to us, a Caprice on Spanish themes, by Rimsky-Korsakov.

The soloist was Vladimir De Pachmann and he gave as his big number the Chopin Concerto in E Minor, which he played with such finesse and beautiful tone quality as to stir the audience to the highest. He was applauded to the echo. H. W. C.

Henri Fevrier, composer of "Monna Vanna," is working on a new opera based on René Bazin's "Donatienne."

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FRANKLIN RIKER IN A NEW YORK RECITAL

Tenor Presents Highly Enjoyable Program, Including Several Well Written American Numbers

Franklin Riker, tenor, gave a most enjoyable song recital at the Belasco Theater, New York, last Tuesday afternoon, before a good-sized audience. In preparing his program Mr. Riker apparently had been careful to lend it variety and diversity of style.

Mr. Riker's selection of the lovely Handel "Waft Her Angels" showed excellent judgment, for there are Handel arias which are worth while and others which are hopelessly dull. In his next group Stahlschmidt's "Concita" and "My Lagan Love," a traditional Ulster air, harmonized with fine taste, won especial applause. In the French group were rarely-heard songs of Chabrier and Puget, the latter particularly distinctive, and the familiar "C'est l'amour," with its "linked sweetness," in which Massenet so delights. Mr. Riker sang these with rare beauty of voice, with clear enunciation and, above all, with that finesse which one finds in the work of the true artist.

Curiously enough, the German songs were by other than German composers—Tchaikowsky's "Weile Noch," Russian; A. Walter Kramer's "Ich hab' im Traum geweinet," American, and the Sjögren and Grieg, Norwegian. Here, too, the tenor's command of German was splendid, and he sang with fine intelligence. So much applause followed Grieg's "Eros" that the singer added as an extra Strauss's "Traum durch die Dämmerung."

An added feature was the presence of the eminent American composer, Henry Holden Huss, who played the accompaniments for his two songs. "While Larks with Little Wing" is a delicious bit of lyricism, with lovely harmonic touches, and Mr. Riker made the most of the opportunities it offers.

One will go far in American song literature to find a bigger song than Mr. Huss's setting of Richard Watson Gilder's "Before Sunrise." It is emotionally strong and the climax is broad and noble; concert singers would do well to add it to their repertoire. At the close of the songs the singer and composer were recalled a number of times.

The other American songs were the Teutonically sentimental "To You, Dear Heart," Marshall Kernochan's ever fascinating "Smuggler's Song" and two of Mr. Riker's own songs, "She walks in beauty" and the captivating setting of Frank L. Stanton's "Hi! li'i feller," which the audience liked especially. Two extra numbers were granted at the end of the recital, and sung with characteristic spirit, Debussy's "Mandoline" and Hawley's "In a Garden." The recital on the whole proved Mr. Riker to be an artist of high attainments.

Charles Gilbert Spross played the accompaniments with his usual mastery.

Arthur P. Schmidt's Music Collection

As a valuable collection of music, the "Schmidt's Educational Series," published by Arthur P. Schmidt, of Boston, Mass., represents an achievement which is particularly distinctive on account of the fact that all the works included therein are copyright publications of this firm. There are already published some sixty or more volumes, including pianoforte albums by such composers as Cornelius Gurlitt, Rudolf Friml, Frank Lynes, Ludvig Schytte and Trygve Torjussen; pianoforte studies by Charles Dennée, Arthur Foote, Edward MacDowell, Edmund Neupert; violin works by Carl Bohm, Benjamin Cutter and Charles Dancla; violin studies by Friedrich Hermann, Theodore Hermann and Richard Hofmann; cello studies by Carl Schroeder and a number of organ albums by Henry M. Dunham, Bruce Steane and Everett E. Truette. The albums are carefully edited, and engraved and printed in a way that has received and will continue to receive general commendation from the music-loving public.

Cecil Fanning in Georgia

Cecil Fanning, the American baritone, and his accompanist, H. B. Turpin, gave a recital on February 19, at Shorter College, Rome, Ga., before one of the largest audiences which has ever attended any of the recitals in the college series. This course is under the management of Harold A. Loring, the pianist and director of music at Shorter College.

The sacred cantata, "The Fall of Jerusalem," by Howard E. Parkhurst, was beautifully sung by the choir of Fayette Street Methodist Episcopal Church, of Baltimore, on February 25, under the direction

of W. Chester Sederberg. The soloists were Elsie Jimison, soprano; Mrs. J. Pickering, contralto; George Pickering, tenor, and Harry Dittman, basso. The second quartet was composed of Mrs. D. Framp-ton, soprano; Mrs. Blanche Dittman, alto; Howard Hobbs, tenor, and E. T. Jones, basso. Marie Baldwin was the organ accompanist. The choir of thirty-two voices was assisted by the Baltimore Symphony Club of twelve pieces.

COINING MUSICIANS' HAIR

How a Celebrated Tenor Turned His Locks Into Profit

Tamagno, the celebrated tenor, was a man of so frugal a mind as to carry his economy into the most trivial concerns of life. On one occasion, says London *Tit-Bits*, he entered into a contract with his barber whereby the latter should not only wait upon him in his tonsorial capacity free of charge, but, in return for being allowed to carry away such hair as he should cut off, pay a certain amount for the privilege. Figaro was willing, for such sum as he disbursed was far more than compensated by the price paid for the singer's locks by his numerous admirers.

Wagner's hairdresser drove a paying business in his customer's hair, which he was wont to dispose of to the admirers of the composer. He was, however, neatly thwarted when Frau Wagner accompanied her husband to his shop, and, at the conclusion of the tonsorial operations, carefully collected the hair ends that had been shorn, which she made into a small parcel and carried away, much to the disgust of the barber, by whom they had already been disposed of. Yet he was not without consolation when the lady considerably remarked that her butcher's hair was of the same color and texture as her husband's. The hint no doubt was acted upon, for the sale of the master's hair still continued.

In somewhat similar manner did Verdi vicariously dispose of his hair, when he promised, in the cause of a local charity, to part with a certain number of his locks, for which application was to be made by letter only. Many were the applicants, and, as none was denied, the funds of the charity increased appreciably. After a while, however, it began to be remarked that, despite the lavish dispersal of his hair, the composer's locks were as long and as thick as ever, while those of his attendant, which resembled his in hue, were shorn almost to the skull. Applications at once grew fewer and soon ceased altogether.

Deaf and Dumb Musician

Deaf and dumb, yet Edward J. Trinks, nineteen, is leader of a brass band, an accomplished cornetist, and has the ambition to earn a living as a bandmaster. Scarlet fever robbed the boy of speech and hearing in his babyhood. At six he was sent to a deaf and dumb institute. By a process of aural massage given the ear drum with cymbals and wind instruments, he now can hear such instruments as well as the vibrant tones of an organ. In addition to leading a band of seventeen pieces and playing several instruments himself, he teaches younger persons, similarly afflicted, to play and enjoy music.

"When I get older," said Trinks, through an interpreter, "I want to organize a deaf and dumb band."—*Brooklyn Citizen*.

Italy's Queen Honors Young Violinist

ROME, Feb. 24.—Wanda Segre, a young violinist, who studied with Ysaye and Kubelik, recently won great success in a recital before the royal Italian family. So pleased was Queen Helene with the girl's performance that she presented her with a diamond brooch. Miss Segre has already been acclaimed in other European cities where she has played and the critics are unanimous in predicting a great future for her.

Mr. and Mrs. MacPhail, of Minneapolis, gave a recital recently, which proved one of the most pleasing chamber concerts of the season in that city. The program included "Kreutzer Sonata," by Beethoven, which was given a fine reading in every way. Gabriel Fauré's Sonata in A Major gave Mrs. MacPhail opportunities to show her fine technic and musical feeling. Especially beautiful was the performance of Dvorak's Sonatina in G Major.

The California Trio assisted the new orchestra and vested choir of the First Presbyterian Church of Alameda, Cal., in presenting a pretentious Sunday evening concert of sacred music recently. The choir of twenty trained voices was drilled by Elisabeth Westgate, a member of the Trio, and the church orchestra was formed by Charles H. Bank, also a member of the organization. Hawley B. Hickman is the third member.

ST. PAUL WOMEN'S CLUB PLEASES CHILD GUESTS

"Schuberts" of That City Present Program of Delightful Appeal to Youthful Auditors

ST. PAUL, Feb. 20.—The children of St. Paul are coming in for a goodly share of consideration in the development of a musical city. Three times during the season the St. Paul Symphony Orchestra has played for their entertainment, and on St. Valentine's Day each of the 500 members of the Schubert Club was allowed a child guest at its fortnightly meeting. Rarely have Schubert Club members performed before a more delighted audience.

A charmingly played group of violin numbers, by Mrs. H. L. Mundy, which had been chosen with distinct reference to the understanding and enjoyment of the guests, included an Aria by Locatelli; "Le Cygne," by Saint-Saëns; Diettersdorf's "Dutch Dance"; Dvorak's "Humoresque," and "Souvenir," by Drdla. In Helen K. Fillebrown's piano numbers the little people, and grown-ups, too, found entertainment to their liking. The group comprised Etude "Mignonne," by Edward Schutt; "Important Event" and "Entreating Child," from Schumann's "Scenes from Childhood"; "Will o' the Wisp," by Jensen, and Grieg's "Wedding Day at Woldhaugen."

The appearance of Nelly Theodosia Krebs, in a child's costume of years gone by, was the signal for much hand-clapping and general excitement. Miss Krebs is one of the most charming lyric sopranos in the club, and the members joined with the children in sincere, unaffected appreciation of the sixteen little lyrics comprising her group. Many of these were delightful miniatures, to which the singer's sweet voice was admirably adapted, and all led to a charming climax in Robert Louis Stevenson's "Shadow March," with musical setting by Teresa del Riego.

Ina Grange, at the piano, shared Mrs. Krebs's success, and Mrs. C. D. Robinson ably supported Mrs. Mundy.

F. C. L. B.

A NEW VIOLIN SONATA

Strong Modern Tendencies in Work by Austrian Composer

IN spite of the repeated assertions of music critics, musicians of note and authorities the world over to the effect that the sonata form is antiquated and that it is not a form in which modern composers should express their ideas, one finds from time to time works of this kind by foreign composers who apparently believe it a suitable medium for their thoughts.

A new work is a "Sonata in F Dur für Violine und Klavier," by Walther Klein, a young Austrian composer, resident in Vienna. It is planned in three large movements, the first a *Presto*, the second an *Andante* in A flat major, ending, curiously enough, with a *Scherzo* in F major. It is one of those works which invite close acquaintance and an accurate examination before a final valuation is made, not because of any particular profundity of thought to be found therein, but rather because of its style, which at first startles the examiner and makes him wonder why a young composer should elect so ultra-modern an harmonic scheme for his ideas.

The first movement, *Presto*, in F major, contains thematic material that is somewhat ingratiating in spite of its fragmentary character. One of the most distinctive sections is a long series of alternating chords, which suggests a similar passage in the working-out section of Beethoven's Fifth Symphony; the violin part is for the most part effectively written. An *Andante* in A flat major, common time, shows a Brahmsian influence at work, added to which are the harmonies of the present day. There is much, however, that is substantial in it. The piano part is quite difficult, and will require some study. Mr. Klein apparently knows his Wagner, as the middle section contains a phrase that comes directly from the "Immolation Scene" of "Die Götterdämmerung," which he has handled with considerable ingenuity. The last movement, which is marked "Scherzo-Vivace," has rhythmic vivacity and a varied harmonic scheme that is especially attractive.

Considered as a whole, the sonata is a rather uneven work. It is the result of a strong modern influence, coming upon a young composer whose style is as yet by no means fixed. Mr. Klein has, however, given proof in this work of a talent that

"Sonate für Violine und Klavier." By Walther Klein. Published by the Composer.

will, if carefully guided, no doubt materialize into something distinctly worth while. The fact that a talent for creative work exists in this composer is surely attested by this work, and much credit must be given him for the serious manner and general care evinced in its production, despite the fact that it is all written with extraordinary harmonic freedom and a disregard of academic laws.

HOSTS TO TORONTO CHOIR

Mendelssohn Glee Club Gives Reception in Honor of Visiting Singers

The Mendelssohn Glee Club gave a reception for the members of the Mendelssohn Choir, of Toronto, at the Hotel Astor, New York, on Tuesday afternoon. People of prominence in New York musical circles were asked to meet the Canadian choral singers, among them the conductors of various organizations, such as Kurt Schindler, of the MacDowell Chorus; Victor Harris, of the St. Cecilia Society, and Arnold Volpe of the Volpe Symphony Society. Under the direction of Clarence Dickinson, several numbers were sung by the Mendelssohn Glee Club, including "The Crusaders" and a "Cradle Song," both by MacDowell; Max Bruch's "Media Vita," and "John Peel," by Mark Andrews.

Benjamin Prince, the president of the Mendelssohn Club, welcomed the visiting organization and congratulated the members on their success and the honor which they had brought upon Mendelssohn's name. In reply both A. S. Vogt, the conductor of the choir, and G. H. Parks, its president, praised the hospitality of the club, and invited Mr. Prince to bring his organization to Toronto.

Moon to Furnish Lighting Effects for Egyptian Production of "Aida"

CAIRO, Feb. 26.—A performance of Verdi's "Aida" will be given here next Saturday night at the foot of the Grand Pyramid, the illuminating effects to be furnished entirely by the full moon. "Aida" received its first production in Cairo forty years ago, having been written by Verdi to order for the Khedive to be used in the celebration at the opening of the Suez Canal. Singers for the various rôles for next Saturday's performance have been brought from France and Italy.

A Handclasp from 'Frisco

SAN FRANCISCO, CAL., Feb. 15, 1912. Editor MUSICAL AMERICA:

Here, over the miles, I send you a handclasp for your frank, outspoken condemnation of the faction attacking Mr. Hadley.

"Great!" was the verdict of a coterie gathered in the Bohemian Club when I pointed out the article in the issue of February third.

More power to your elbow.

Yours sincerely,
(Signed) DON CURLEY.
2202 California street.

A Wagnerian Reminiscence

This was overheard at Carnegie Music Hall last Friday evening:

"I met a man to-day who once knew the great Richard Wagner."

"What an experience! Did he have any interesting reminiscences of the illustrious composer?"

"Yes; he says Wagner once stung him for \$40, or the equivalent of that sum in our money."—*Pittsburg Post*.

At Springfield, Ill., under the direction of the Amateur Musical Club recently, Marie Pierik, a St. Louis pianist, presented a comprehensive program in recital, consisting of numbers by Bach, Scriabine, Schubert-Liszt, Chopin, Brahms, Debussy and Schutt. She played with remarkable technic and was encored many times. Miss Pierik has just returned from abroad, where she has been under the instruction of Godowsky and Lhévinne.

Rose Baernstein, a promising young violinist of Minneapolis, gave a recital recently which was largely attended. The young musician was given cordial encouragement, and justified the praise of teacher and friends by her splendid playing. Her program included Sonata "Le Tombeau," by Jean Marie Leclair; Concerto, by Bruch, in G Minor, and shorter numbers by Mozart, Arensky, Foote and van Goens. Alma Johnson Porteous, contralto, was the other soloist, and her rich contralto voice was heard to excellent advantage. Mrs. Louise B. Albee was the accompanist.

André Messager, one of the Paris Opéra directors, as well as the composer of many well-known light operas, is engaged on a new work, "Dagobert," for the Paris Opéra Comique.

OTTAWA, CAN., HAS FESTIVAL OF MUSIC

**Local Choral Society Does Itself
Credit—Florence Hinkle, Wells
and Werrenrath Soloists**

OTTAWA, ONT., Feb. 24.—On Wednesday and Thursday, February 21 and 22, the Ottawa Choral Society held its first musical festival and it proved a pronounced success from an artistic standpoint. The visiting soloists were Florence Hinkle, John Barnes Wells and Reinald Werrenrath.

Miss Hinkle's solos and her work in "At the Cloister Gate," Grieg; "Endymion's Dream," Coleridge - Taylor, and "The Golden Legend," Sullivan, emphatically asserted vocal attainments of high order. She possesses a voice of remarkable range and sweetness, her higher notes being rich and liquid. It was her first visit to the Canadian capital, but she will ever be warmly welcomed here for her art and her personality.

Mr. Wells, the tenor, appeared for the first time also in the city and performed the task allotted to him with excellent effect. He was perhaps at his best in his own selections, apart from the choral works. Mr. Werrenrath, who had sung here two seasons ago, was heartily received on his appearance. He possesses a pleasing appearance and a rich voice which he uses with artistic and dramatic effect. In the trio from the last act of "Faust" these three distinguished singers aroused great enthusiasm.

The orchestral numbers and accompaniments were ably provided by the Boston Festival Orchestral Club, which has played with the society for the last three years.

Coleridge-Taylor's composition was on this occasion given its first presentation in Canada and the chorus, under the direction of J. Edgar Birch, acquitted itself creditably. Carl Webster, the cellist of the Orchestral Club, rendered a couple of solos with happy results.

These concerts mark the fifteenth season of the Choral Society. During Holy Week it is the intention to sing Stainer's "Crucifixion."

The Montreal Opera Company opens February 26 for a week's engagement, presenting "Carmen," "Barber of Seville," "Tosca," "Faust," "Madama Butterfly," "Le Jongleur de Notre Dame" and "La Bohème." G. E. M. H.

HAMMERSTEIN'S EASY MONEY

**First He Has Captured in England May
Have Changed His Luck**

There was an exciting sprint in the lobby of the London Opera House the other night in which Oscar Hammerstein and four of his managers participated. Hammerstein won, says the London correspondent of the New York Sun, and in winning believes his luck has at last changed and that things may come his way in London.

The quintet was standing near the entrance. Mr. Hammerstein was talking of opera for art's sake with one eye on the box-office when he saw a glint of silver in the carpet some yards away.

The others saw it, too. There was a rush on the part of the entire five, but Oscar beat the pistol like a Duffy, kept the lead and swooped upon the shilling like a hawk. Panting from exertion, he held the shilling up in the air and exclaimed:

"The first easy money I have got in England!"

His cigar, which had been drooping with the bad weather sign, was hoisted to the "everything fine and lovely" attitude for the rest of the evening.

A short time before this incident Mr. Hammerstein asked his stage manager, Signor Cini, "What would you do if you had all the money I have lost in London?"

Cini thought for a moment and answered: "Why, Mr. Hammerstein, I would go to some little place in Italy and live comfortably the rest of my life."

Oscar's eyes flashed.

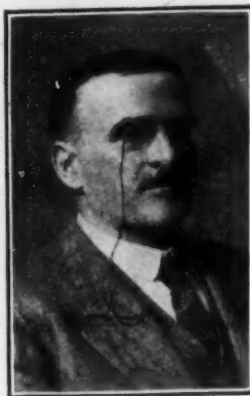
"Little place," he snapped. "Why, if you had all the money I have lost you wouldn't need to go to a small place; you could go to a big place; yes, and buy a few automobiles as well."

An opera singer, suing for divorce, says of the other party in the case: "He has no business except being my husband." That is not a "business"; it has been raised to the dignity of a profession.—*Macon News*.

FIRST HEARING FOR DR. JORDAN'S OPERA

**Providence Composer's "Love and
War" Given Effective Per-
formance in That City**

PROVIDENCE, Feb. 19.—A great surprise and a rare treat musically were afforded by the four performances at the Empire Theater last week by the Jordan Opera Company of Mascagni's "Cavalleria Rusticana" and a new comic opera by Dr. Jules



Dr. Jules Jordan

Jordan, entitled "Love and War," or "Scottish Day at the Fair." The company won unstinted praise from the most captious by the unusual excellence of its work. The chorus of fifty selected voices had been admirably trained in both singing and action and the result was an almost perfect rendition of the admirable choruses in both pieces. The orchestra, though not large, was competent, and the principals, made up of the best local singers, with Margaret Wither of Boston, who took the part of Santuzza in "Cavalleria," and later gave a beautiful impersonation of a winsome Scotch lassie, in "Love and War," were all highly satisfactory. Besides Miss Wither there were Kate Bosworth, Crystal Lemaire, Walter E. Rogers, Joseph Alexander, James King, Tom Rehan, and William Virgin, who acquitted themselves most creditably.

The new opera "Love and War" was received fully as cordially as was "Cavalleria," and wholly because of its merit. It disclosed a vein of bright and tuneful melody and its value was further enhanced by effective concerted numbers.

Deserving of special mention is the Scotch episode, which contains some beautiful numbers. The songs "Auld Dundee," for Miss Wither, and "Saw ye Jeanie trippin' down" for Mr. Alexander, are gems, and the duet "Whaur's yere Plaidie" was honored with triple encores. There was also some Highland dancing to the bagpipes played by Hamilton Jarving, by Lillian Wray and Katherine McCusker. Two of the choruses, "To Summer," in which there is a charming waltz, and a quarrel chorus, "You Men Are All Deceivers," were redemanded at each performance.

Dr. Jordan, the composer, was warmly congratulated on his success. There is a strong probability that the work will be before the general public soon. Dr. Jordan conducted all the performances and the success achieved was largely due to his skill in this particular. G. F. H.

Piano Recital by Mme. Tollefsen's Pupils

Four pupils of Mme. Schnabel-Tollefsen recently appeared in a recital at Memorial Hall, Brooklyn, assisted by Carl H. Tollefsen, the violinist of the Tollefsen Trio. Mr. and Mrs. Tollefsen gave a splendid performance of the first movement of Grieg's C Minor Sonata, and the violinist offered two groups of numbers,

including Hubay's "Zephyr" and the "Gypsy Dances" of Nachez. As an encore he added "The Swan" by Saint-Saëns. Of the piano pupils Edna Rothwell won special commendation for her playing of Saint-Saëns's Allegro "Appassionata," Chopin's A Flat Etude and the Paganini-Liszt "La Campanella." Her encore was the Liszt "Rigoletto" Fantasia. Dorothy Wilner gained pleasing pianistic effects in an "Arabesque" by Lack. Henrietta Hurwitz charmed with "The Nightingale," by Liszt. The youngest of the four pupils, Mabel Wolf, played two Chopin numbers and Reinhold's "Impromptu" in C Sharp Minor.

MUSICAL MEMORY

**The Distracting Effect of Slavery to the
Printed Note**

Little need be said about the value of a musical memory to the performer, because this every one concedes. But not every one knows that much of the player's most valuable practice is often done apart from music book and even instrument. Happy the one whose memory so outruns his fingers that he may walk troutward-bound through Maine woods while slashing away at those Gordian knots into which Max Reger has tied every page of his sonatas. How three and four times blessed is he to whom it is granted to work out the cadenza of the Dvorak cello concerto on the seam of his trousers while the elevator is stuck between floors!

"We musicians know" that slavery to the printed note is often the final and most fatal bar to spontaneity in performance. Even without all this anxious groping of the eye among the ugly lines and spaces, the player's attention is distracted quite enough by the base, physical properties of his instrument, by the acoustics, or "the unfit, contrarious moods of men" in the audience, or by a dozen things else. Woe unto him who is obliged to distract his attention still further from the real thing in hand by squinting at the notes.

Von Bülow actually tried to make the men in the Meinigen orchestra memorize their parts. If he had succeeded he would have advanced orchestral art an epoch or so.—*Christian Science Monitor*.

New Royal Opera House to be of Simple Design

BERLIN, Feb. 14.—Plans for the new Imperial Opera House have been submitted for the approval of the Kaiser, who has made the declaration that the new structure must be simple of design and free from unnecessary decorations. The new auditorium will have a seating capacity of 2,500 persons, while the present opera house seats only 1,800. By orders of the Kaiser extra places are provided in the new house to be sold at moderate prices, thereby enabling persons of small income to attend the opera and also carrying out the Emperor's plan to popularize opera among the middle classes.

Raymond Maxson, the organist, gave a recital at the Christ Reformed Church, Philadelphia, on February 17, assisted by Alan H. Lewry, violinist. Mr. Maxson played Bach's Toccata and Fugue in D Minor; the Suite "Gothique," Boellman; F. Maxson's Minuet; Concert Overture in E Flat, Faulkes; Nocturne in B Flat, Hollins; "Reverie," Silver, and Lemmen's Finale in D. Mr. Lewry's violin selections included Handel's Sonata in A; "Serenade," Drdla, and "Wiegenlied," Hauser.

Feodor Chaliapine is once more the special star of the Monte Carlo opera season.

"The embodiment of poetic grace."

So writes the critic of the *Baltimore Sun*
regarding

Mme. Osborn Hannah

**in a performance of "Die Walküre," given in
Baltimore, Feb. 15th, 1912**

OTHER CRITICISMS FOLLOW:

Baltimore Star, Feb. 16, 1912.—Jane Osborn Hannah is an ideal *Sieglinde*, her comprehension of the rôle being thorough, her voice precisely fitted to the music and her acting convincing and artistic. She has a dramatic soprano of large range, beautiful color, true intonation, abundant volume and a genuinely Wagnerian temperament. Her singing of the great duo which brings the climax of the first act was so excellent that it carried the scene through triumphantly. She has personal charms as well, which add to the pleasure of hearing the satisfaction of observation.

Baltimore Sun, Feb. 16, 1912.—The company presented a large number of soloists new to Baltimore, Jane Osborn Hannah, among the rest, being new to local operagoers. She possesses a voice of noble proportions, dramatic and full of temperament. She is essentially a Wagnerian singer and one whose reading of *Sieglinde* betrays a close and intimate understanding of Wagner's characters. Her vocal organ is powerful and always true in intonation, and is decidedly satisfactory.

Baltimore News, Feb. 16, 1912.—The reception given Mme. Jane Osborn Hannah must have given her keen pleasure, for her *Sieglinde* aroused all sorts of enthusiasm.

Evening Sun, Baltimore, Feb. 16, 1912.—Jane Osborn Hannah as *Sieglinde* revealed a voice of great purity and gave her part warmth, coloring and refinement throughout. She made every action carry a significant meaning, and in her emotional scenes with *Sigmund* did not depart from naturalness. Her delineation of this rôle as a whole was the embodiment of poetic grace.



Regina Vicarino

**Continues to win triumphs as Prima Donna
Soprano of the Municipal Opera,
Mexico City**

CONDENSED VERDICT OF THE PRESS:

LA BOHÈME: From *Revista de Revistas*
The Mimi of Murger with the voice of a Nightingale!

LUCIA: From *El Herald*
Older opera goes compare her with Patti; those of middle age with Tetrazzini, and the younger—simply listen and adore!

LA TRAVIATA: From *El Diario*
An ideal Lady of the Camellias—certainly Verdi's music can have no better interpreter!

BARBER OF SEVILLE: From *El Demócrata*
A captivating Andalusian Rosina, who sings like an angel, or, if the phrase is too time-worn, like a queen—a Queen of Song!
Now winning new laurels at Teatro Tacon, Havana.

**DIXIE HINES, Personal Representative, 1402 Broadway
NEW YORK CITY**



The recent piano recital given by advanced pupils of Mrs. Alice Brown Marshall, of Portland, Ore., was a complete success. Those attending were warm in their praise of both teacher and pupils.

A recital of special interest was given at St. Mary's Industrial School, Baltimore, recently by Loraine Holloway, organist, assisted by the choir boys of the school, with John Pleasants, director, and Mrs. J. Andrew Linford, accompanist.

The pupils of St. Helen's Hall, of Portland, Ore., were presented in a recital recently by Ethel Abbott, the director of the music department. The young students were heard to good advantage in an exacting program.

Wenzel Kopta, the veteran violinist, now residing in Los Angeles, associated with H. von Stein, will again make a European tour this Spring. On his last trip to Europe Mr. Kopta disposed of his Bohemian estate and invested in Los Angeles property.

Organist Charles Demorest, of Los Angeles, recently presented the opening program on the new organ of the Highland Park Presbyterian Church of that city. His program displayed attractively both the capabilities of the performer and the capabilities of the instrument.

Another chamber music trio has been organized in Los Angeles, consisting of Nancy Crail, violin; Ina Davids, piano, and Mrs. Menasco, violoncello. The latter is the daughter of Bernhard Bierlich, the veteran cellist, and sister of Julius Bierlich, one of Los Angeles's leading violinists.

A large Richmond, Va., audience heard the organ recital of Sheppard Webb, in the Church of the Covenant, in that city, recently. A program of compositions by the masters was given. Elda Flett, soprano, and Annie Louise Reinhardt, violinist, assisted.

The recently organized South Division Handel Choir, of Milwaukee, made its first public appearance on February 14, rendering in an excellent manner Cowen's "Rose Maiden." The performance spoke volumes for the work of Thomas Boston, Milwaukee's noted tenor, as drillmaster.

Russell Snively Gilbert, the teacher-composer of Orange, N. J., gave an interesting recital there recently, in which he was assisted by Mrs. Elisabeth Branjon, soprano. "My Beautiful Boat of Dreams," a composition by Mr. Gilbert, was charmingly sung by Mrs. Branjon.

Mme. Humphrey, of Buffalo, gave a recital in French at her musicale, recently, introducing one of De Musset's poems with incidental music by Thomé. Katherine Kronenberg sang Agatha's air from "Der Freischütz," and the "Jewel Song," from "Faust." Jean Snyder and Frank Riley also sang several selections.

Two pupils of Mrs. Ernst Fisher, of Providence, Mollie Frazer Storms, soprano, and Mrs. Orra Dodge Lapham, soprano, were heard in a recent recital of songs by Delibes, Ronald, Ponchelli, Gounod, Hesselberg, Ware, Woodforde - Finden, Schubert, Loewe, Lidgve. German, Goetz, Spross and Brahms.

The Philadelphia Music Club gave another attractive program recently, especially pleasing being the songs of Elizabeth Seaman Ford, soprano, and the solos by Clarence Firmin, a talented young pianist, who was enthusiastically applauded for his performance of the paraphrase on "Rigoletto," and Moszkowski's Valse in C Major.

Vernon Spencer and Ralph Wylie, of Los Angeles, played numbers from Corelli, Reger, Chopin, Schumann, Rubinstein, Bach, and Beethoven at their recent joint recital. Their endeavor is to assist in creating a larger interest in chamber music, a work which the Brahms Quintet of that city is so capably maintaining.

The directors of the First Congregational Orchestra and Chorus of Los Angeles joined their forces recently in an excellent concert. Henry B. Page, baritone,

sang an aria from Gounod's "Queen of Sheba." The Congregational Orchestra has been under the leadership of William H. Mead for about fifteen years.

Percy A. R. Dow, of San Francisco, presented his pupils, Jeannette Condy, soprano, and Edith Fern Snow, mezzo-contralto, in "An Hour of Song" in that city recently. The young women gave a highly artistic performance of a program that included works from Italian, German and American composers.

A musicale at the home of John M. Forber, in Morristown, N. J., introduced Mr. and Mrs. David Mannes and Heinrich Meyn in a program made up of selections from operas and numbers by modern composers. The artists were well received, and delivered the program in an exceptional manner.

Jean Paul Kürsteiner, the New York composer, pianist and teacher, has just issued, through the Oliver Ditson Company, of Boston, "Three Moods for the Piano," op. 18, "Meditation," "Idyl" and "A Regret." In the near future five of his new songs will be published, three of a serious nature and two in lighter vein.

Blanche Goode, a young American pianist, a former pupil of Leschetizky, and for the last two years of Alexander Lambert, of New York, will be heard in concert at the Lyceum Theater, New York, on March 5, assisted by M. Scapiro, violinist. Her program will include compositions by Haydn, Raff, Schumann, Rubinstein and Chopin.

J. Leslie Dillworth, who has been connected with the house of G. Schirmer, of New York, for the last twelve years, formerly as head of the church music and organ department and more recently as manager of the retail department, has associated himself with the John Church Company, taking charge of the educational music published by that firm.

In the second of the series of three sonata recitals by Ruth Collingbourne, violinist, and Harrison Hollaender, pianist and music critic of the Milwaukee *Sentinel*, in that city, on February 13, the important number was the D Minor Sonata by Hugo Kaun, a native of Milwaukee. The program also included the A Minor Sonata of Schumann.

A recital at the Waldorf-Astoria, New York, on February 22, introduced Murray Davey, an English baritone, assisted by Percy Colson, violinist. Mr. Davey sang the aria from Verdi's "Don Carlos" and several songs of his own composition, to which he played his own piano accompaniments. Mr. Colson was heard in several solo numbers.

A musical service, with orchestral accompaniment, under the direction of A. Lacey Baker, organist and choirmaster of Grace Church, Providence, introduced "Draw Near, All Ye People," by Mendelssohn; "Praise Ye the Father," by Gounod; "Jesus, Word of God Incarnate," by Elgar; "Away With Anxious Fear," by Rossini, and "The Heavens Are Telling," by Haydn.

At Mrs. Emma Winslow Childs's second evening recital in Providence a large audience listened to the splendid playing of the Misses Gurney, Day, Greene and Betram, in Nicolai's Overture, "Merry Wives of Windsor." Adah Johnson sang songs by Stange, D'Albert, Whelpley and Schumann. Virginia Anderson, violinist, with Miss Gurney at the piano, gave a finished performance of Grieg's Sonata, op. 8.

The recent recital by Ernest P. Hawthorne in Boston proved the young pianist to be a composer of considerable talent, as well as a capable performer. His Caprice was one of the most enjoyable numbers played during the concert. Mr. Hawthorne's other numbers included selections by Mozart, Chopin, Cui, Debussy and Liszt and he received warm applause at the conclusion of each piece.

Boyd Wells, a pianist of Seattle, Wash., was soloist with the Mendelssohn Club, of Spokane, recently, with his former teacher,

Harold Bauer, in the audience. Mr. Bauer was to play in that city two evenings later and wired his management to secure him seats for the concert on hearing of his pupil's appearance. It was the first time the artist had heard Mr. Wells since the latter left his studios several years ago.

A concert was given in Baltimore recently under the auspices of the United Daughters of Italy, the special feature of which was the singing of "Havana," by Rosina V. Pipitone, soprano. Miss Pipitone has a sweet voice of fine quality and is also an accomplished pianist. She was accompanied by Vincent Valentini. There were also solos by Aylein Airey and Thomas F. McNulty.

The Chicago Song Cycle Quartet gave a recital on February 16 under the auspices of the Daughters of St. Mark's Church. The members of the quartet are Fanny Myra Bailey, soprano; Hazel Huntley, contralto; William C. Freeman, tenor; Merle M. Meagley, bass-baritone, and William Lester, pianist-accompanist. Besides the miscellaneous program the quartet sang "The Divan" Song Cycle, by Bruno Huhn.

Another hearing of Bruno Huhn's Persian song cycle, "The Divan," will be given on March 6 at the Hotel Plaza, New York. The quartet, which sang in the original performance of this work, will again appear, enlisting the services of Edith Chapman Gould, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone. Bruno Huhn will preside at the piano, and the cycle will be preceded by a short miscellaneous program.

A program of Indian music was given by the Milwaukee Tuesday Musical Club at its last meeting. Cadman, Coleridge Taylor, MacDowell, Moret and other composers of characteristic Indian music were represented on the program, which closed with a cantata, "The Death of Minnehaha," by Taylor. The entire program was in charge of Mrs. Burt A. Rice, who has devoted several years to the study of Indian music.

Under the auspices of the Woman's Club, of Springfield, Ill., a concert company composed of Mrs. George Dobyn, soprano; Mrs. Max Kauffman, contralto; George Sheffield, tenor, and Walter Greene, baritone, all of St. Louis, presented Liza Lehmann's "Alice in Wonderland," and "In a Persian Garden," with Serge L. Halman, accompanist. The audience filled the church in which the concert was given, and was warm in its reception of the artists.

The Monday Club, of Portland (Ore.), entertained its friends recently with a program consisting of readings by Mrs. Nina Larow; piano numbers by Harry E. Van Dyke; a group of songs by Esther Plumb; duets by Mrs. Lulu Dahl Miller and J. Ross Fargo, and a trio by Mrs. Cornelia Barker Carse, violin; Mrs. E. E. Goodwin, violoncello, and Florence Jackson, piano. Especially good were the songs of Miss Plumb, a Chicago singer, who is visiting in Portland.

At the last meeting of the Monday Musical Club of Portland, Ore., Mrs. J. E. Werlein read an excellent paper on "Women in Music" and Mrs. Nettie Greer Taylor told of the influence of women upon the great composers. Mrs. Ralph C. Walker gave three original piano numbers of exceptional beauty and two songs by Ziphora Harris, a young Portland violinist, were sung by Elizabeth Johnson. One was a lullaby and the other was entitled "Amore."

At a recent evening service at the First Presbyterian Church of Wilkes-Barre, Pa., J. Clarendon McClure, organist, the musical portion was devoted to the compositions of Adolph M. Foerster, the Pittsburgh composer. Mr. McClure gave a Prelude in D Flat, Epigram in A Flat and a Nocturne in C Minor, while the choir was heard in the anthem, "When All Thy Mercies," and the offertory, "Out of the Deep." The program was closed by Mr. McClure's playing of the Postlude in D Minor, op. 62.

At the last meeting of The Listeners, in Providence, Natalie Curtis, of New York, told in a charming manner of "Pueblo Indians and Their Songs." Miss Curtis is the author of "The Indians' Book," which is a unique collection of Indian songs and legends. She sang in a delightful manner several Indian songs, and together with her discourse on Indian life from her personal experience during her sojourn with the Pueblo Indians, gave a most enjoyable entertainment.

Maurice, Benjamin and Joseph Lichter, Sheboygan's (Wis.) musical prodigies, who have been on the concert stage for several seasons, have entered Wisconsin Conserva-

tory, at Milwaukee, to continue their training. Maurice, aged thirteen, is an accomplished flute, viola and clarinet player; Benjamin, aged fifteen, is devoting his entire attention to the cello, and Joseph, aged eleven, is a violinist. They will continue their concert work during vacations only, as they plan to study for three or four years in Milwaukee and later in Europe.

The Peterborough (N. H.) MacDowell Club gave its mid-Winter concert on February 20, with Mrs. Clara Smith Jackson, soprano; Harry A. Hopkins, tenor, and Richard Ingham, baritone, as the soloists. The services of the New Hampshire Festival Orchestra and Gertrude E. Clark, pianist, were also enlisted. "The Seven Last Words of Christ," an oratorio by Theodore Dubois, took up the first half of the program and miscellaneous numbers, principally by American composers, completed the concert.

A performance of "Pinafore" was given by the Schubert Club, of Grand Rapids, Mich., on February 15, in which the feminine rôles were sung by male voices. Josephine, taken by William J. Fenton, six feet three inches tall, was a languishing bit of female loveliness. Randolph Currie, also more than six feet tall, was the comedy success of the evening. With his coquettish ways and dainty walk he sustained the feminine part throughout the evening. Seldom has a non-professional performance contained so much finish in acting and good vocalism.

At the monthly Sunday musicale of the Misses King in Providence, Olive Emory Russell, mezzo-soprano, and Henri J. Faucher, violinist, rendered a program of much merit. Miss Russell, a pupil of Weldon Hunt, sang Salter's "Cry of Rachel" and Sidney Harris's "Dearest" skillfully. Mr. Faucher played brilliantly a movement of Vieuxtemps's Fifth Concerto and a minuet by Mozart, which was a feature of the afternoon. Mrs. Marie Bouchard Faucher and Walter G. Dawley added to the enjoyment of the afternoon by their splendid accompaniments.

Of an attractive recital given in Baltimore recently by Margaret W. Maas, pianist, and Elizabeth J. Leckie, mezzo-soprano, the feature was the playing of piano works of Miss Maas entitled "Tone Poem," Allegro, Berceuse and Capriccio, which were enthusiastically received. Her vocal works, "When Thou Art Nigh," "Lullaby" and "Song," were beautifully sung by Miss Leckie. The other works, played and sung, were by Scarlatti, Gluck, Ponchielli, Schubert, Pugno, Bohm, Rubinstein and Mary Turner Salter. Miss Maas also played her compositions at a students' recital at the Peabody Conservatory.

Idalia Ide, soprano, William Ebann, cello, and Jessie Cameron, of Newark, N. J., were the artists at the Elliot Street School concert on February 16. All three received the well deserved approval of the audience for their pleasing efforts. Among Mrs. Ide's selections were Spang's "Damon," Stern's "Printemps" and Hawley's "Spring's Awakening," which were sung with much taste. Mr. Ebann brought forth considerable applause in playing Popper's "Hungarian" Rhapsody and Victor Herbert's "Serenade," while Miss Cameron's performance of Beethoven's "German Folk Dances" and the "Fledermaus" Waltzes of Strauss were much admired.

The Thursday Musical, of Minneapolis, gave an interesting program last week in which Eloise Shryock, piano, and Elvina Chenevert Lawson gave Pirani's "Venetian Scene" and Mrs. Lawson was heard in several organ numbers. A quartet composed of Ella May Minert, Martha M. Cook, Grace Chadbourne and Carolyn Thompson sang D'Indy's chorus, "Over the Sea," heard for the first time in Minneapolis, and winning deserved success. Kathleen Palmer Hart, soprano, sang a group of songs by Delibes, Debussy and Donizetti. Eleanor Poehler sang songs by Duparc, Debussy and Holmes. Mary Allen and Miss Shryock were accompanists.

A recent musical event in Atlanta, in the interest of one of the several Mountain Industrial Schools being established in Georgia, served to re-introduce Mrs. Cawthorn-Yorstorn, formerly of Atlanta, but recently of London, in a program of songs. Mrs. Yorstorn had studied for the operatic stage, and her appearance at Covent Garden on several occasions was made a subject of favorable comment. Her selections at the Atlanta concert covered a group of arias from "Lohengrin," "Aida," "Madama Butterfly," "Tristan und Isolde" among her other numbers. Mrs. Yorstorn was assisted by the German consul, Dr. Erich Zoeffel-Quellinstine, who gave several German and Russian songs.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

Individuals

Aithouse, Paul—New York, March 2; Troy, March 7; Pittsburgh, March 14; Brooklyn, N. Y., March 21; Newark, March 24.
Banning, Mrs. Kendall—Brooklyn, March 7.
Barrère, George—Century Theatre, New York, March 10; Stamford, Conn., March 12; Utica, N. Y., April 6 and 7.
Behrens, Cecil M.—New York, March 12.
Benolst, André—Lincoln, Neb., March 4; Lawrence, Kan., March 5; Ottawa, Kan., March 6; Lexington, Ky., March 9; Birmingham, Ala., March 10; Rome, Ga., March 11; Knoxville, Tenn., March 12; Minneapolis, March 15; Hippodrome, New York, March 17.
Boncl, Alessandro—Memphis, Tenn., March 8; Chicago, March 11; Indianapolis, March 13; Madison, Wis., March 15; Chicago, March 17; Duluth, March 19; Dallas, Tex., March 25; Ft. Worth, March 27; Austin, March 29; San Antonio, Tex., April 2.
Cairns, Clifford—Brooklyn, March 21; Fairbault, March 20; Chicago, April 1; Newark, April 7.
Castle, Edith—Salem, Mass., March 6; Boston, March 20 and 28.
Clodius, Martha—Aledo, Ill., March 11; Chicago, March 12; Antigo, Wis., March 13; Barron, Wis., March 14; River Falls, Wis., March 15; Menomonie, Wis., March 16; Grand Rapids, Wis., March 18; Grand Rapids, Mich., March 19; Big Rapids, Mich., March 20; Vassar, Mich., March 21; Mason, Mich., March 22; Notre Dame, Ind., March 23; South Bend, Ind., March 25; Findlay, O., March 26; Genesee, N. Y., March 28.
Connell, Horatio—Indianapolis, March 5; Bloomington, Ind., March 7; Greencastle, Ind., March 8; Alton, Ill., March 12; Philadelphia, March 15, 16 and 17; Providence, R. I., March 26; April 8, nine weeks' tour with Minneapolis Symphony Orchestra.
Cottlow, Augusta—Rock Island, Ill., March 9; Montgomery, Ala., March 12; Americus, Ga., March 14.
Czerwonky, Richard—Minneapolis, March 8.
De Treville, Yvonne—New York (Hippodrome), March 3; St. Louis, March 8 and 9; Buffalo, March 12.
Dufault, Paul—February 28 to March 8 (tour of Canadian provinces).
Dunham, Edna—New York, March 4; Brooklyn, March 10; Sheffield, Mass., March 14; New Milford, Conn., March 15; New York, March 24; Elizabeth, N. J., April 22.
Dunlap, Margaret—Brownsville, March 2.
Eddy, Clarence—Milwaukee, March 2; Chicago, March 3; St. Louis, March 5; Fulton, Mo., March 6; Pittsburgh, March 9; Pottsville, March 12; Boston, March 14; New Castle, Pa., March 19; New York, March 22 and 26.
Finnegan, John—Wilkes-Barre, Pa., March 17.
Friedheim, Arthur—Williamsport, Pa., March 4; Washington, Pa., March 5; New York, March 7; Norfolk, Va., March 12.
Gebhard, Heinrich—Boston, March 2, 14, 25.
Gerville-Reache, Mme.—Carnegie Hall, New York, March 7.
Goodson, Katharine—Washington, D. C., March 7 and 8; Glens Falls, N. Y., March 9; Auburn, March 11; Aurora, March 12; Buffalo, March 14; Baltimore, March 15; Boston, March 18 and 19; Minneapolis, March 22; Fairbault, Minn., March 23.
Hudson-Alexander, Caroline—Newburgh, N. Y., March 7; New York, March 19.
Kerns, Grace—New York, March 3; Wilkes-Barre, Pa., March 12; Brooklyn, March 21; Newark, April 7.
Klotz, Maude—Somerville, N. J., March 8; Wilkes-Barre, Pa., March 17.
Kubelik, Jan—Columbia, Mo., March 1.
La Ross, Earl—New York, March 5; Easton, Pa., March 8, 12.
McCue, Beatrice—New York, March 5.
Martin, Frederic—Beaver Falls, Pa., March 1; Richmond Hills, L. I., March 6; Toronto, Can., March 12 and 13; Cleveland, March 21; Providence, R. I., March 26.
Miller, Christine—Detroit, Mich., March 5; Indianapolis, March 8; Galveston, Tex., March 11; Irving, Pa., March 25; Cleveland, March 28.
Namara-Toye, Mme.—Astor Hotel, New York, March 2; Hippodrome, New York,

March 17; Grand Rapids, Mich., March 26; Buffalo, March 28; New York, April 14; Jersey City, April 23.

Nielsen, Alice—Carnegie Hall, March 17.
Olitzka, Rosa—Chicago, March 3; New York, March 17.

Potter, Mildred—Derby, N. Y., March 5; New York, March 9; Wilkes-Barre, Pa., March 12; Pittsburgh, March 14; Brooklyn, March 21; Newark, March 24; Lindsborg, Kan., March 30 to April 7 (Lindsborg Festival); Winsted, Conn., April 19.

Rogers, Francis—New York, March 6; Brooklyn, March 12; New York, March 13; Washington, D. C., March 14; New York, March 15; Schenectady, N. Y., March 19; Washington, D. C., March 25; Flushing, N. Y., March 26.

Ryder, Theodora Sturkow—Lincoln Center, Chicago, March 5; Oak Park, Ill., March 15; Chicago, March 24.

Seagle, Oscar—Sherman, March 4; San Antonio, March 8; Cleobourne, Tex., March 12; Hippodrome, N. Y., March 17; Cincinnati, March 27.

Spalding, Albert—St. Paul, March 3; Lincoln, Neb., March 4; Lawrence, Kan., March 5; Lexington, Ky., March 8; Birmingham, Ala., March 10; Knoxville, Tenn., March 12; Minneapolis, March 15; Hippodrome, New York, March 17.

Stevenson, Lucille—Waterloo, Ia., March 4; Muskegon, Mich., March 6; Big Falls, Mich., March 7.

Szumowska, Mme.—New York, March 9.
Van Hoose, Ellison—Detroit, March 7; St. Louis, March 14.

Vincent, H. B.—Orlando, Fla., March 2; Savannah, Ga., March 4, 5; Hartsville, S. C., March 6; Raleigh, N. C., March 7; Buckhannon, W. Va., March 11.

Wells, John Barnes—New York, March 6, 9 and 14.

Werrenrath, Reinald—New York City, March 2 and 5.

Wilson, Gilbert—Richmond Hill, March 6; Wilkes-Barre, Pa., March 12; New York, March 17.

Orchestras, Quartets, Choruses, etc.

American String Quartet—Waltham, Mass., March 5.

Adamowski Trio—Providence, March 4 and 18.

Boston Symphony Orchestra—Carnegie Hall, New York, March 21, 23.

Boston Sextet Club—Aledo, Ill., March 11; Chicago, March 12; Antigo, Wis., March 13; Barron, Wis., March 14; River Falls, Wis., March 15; Menomonie, Wis., March 16; Grand Rapids, Wis., March 18; Grand Rapids, Mich., March 19; Big Rapids, Mich., March 20; Vassar, Mich., March 21; Mason, Mich., March 22; Notre Dame, Ind., March 23; South Bend, Ind., March 25; Findlay, O., March 26; Genesee, N. Y., March 28.

Cincinnati Symphony Orchestra—Cincinnati, March 2; Cleveland, March 6; Detroit, March 7; Toledo, March 8; Cincinnati, March 10, 15, 16; Dayton, March 19; Pittsburgh, March 20; Columbus, March 21; Cincinnati, March 24, 29, 30, April 7, 12, 13.

Flonzaley Quartet—Cooper Union, New York, March 28.

Gamble Concert Party—Spokane, Wash., March 2; Cranbrook, B. C., March 8; Calgary, Alberta, March 11; Edmonton, Alt., March 12; Saskatoon, Sask., March 4; Prince Albert, Sask., March 15; Regina, Sask., March 18; Moose Jaw, Alt., March 19; Winnipeg, Man., March 21; Williston, N. D., March 23; Butte, Mont., March 26; Miles City, Mont., March 30; St. Cloud, Minn., April 1.

Marquar Sextet—Cooper Union, New York, March 14.

Minneapolis Symphony Orchestra—Chicago, March 9 and 10; Logansport, Ind., March 11; Louisville, Ky., March 12; Cincinnati, March 13; Columbus, O., March 14; Cleveland, March 15; Pittsburgh, March 16; Washington, D. C., March 17; New York, March 19; Fort Wayne, Ind., March 20; Chicago, March 21.

New York Philharmonic Orchestra—Carnegie Hall, New York, March 7, 8, 10, 14, 15.

New York Symphony Orchestra—Century Theater, New York, March 3, 10, 17, 22, 24.
Oratorio Society of New York—Carnegie Hall, New York, March 25 and 30.

People's Symphony Concerts—New York, Cooper Union, March 12 and 14; Carnegie Hall, March 17; Cooper Union, March 28.

Rubinstein Club—Waldorf-Astoria, New York, March 9.

Russian Symphony Orchestra—Carnegie Hall, March 2, 3.

San Francisco Symphony Orchestra—San Francisco, March 8.

Schubert Quartet—Brooklyn, N. Y., March 20.
St Cecilia Club of New York—New York, March 26.

Volpe Symphony Orchestra—Carnegie Hall, New York, March 26.

Young People's Symphony Concert—Carnegie Hall, March 3 and 16.

Felix Berber will head the violin department at the new conservatory to be established in Munich in connection with the Stern Conservatory in Berlin.

"STAR" CONCERTS BY ST. PAUL ORCHESTRA

Mme. Gadski and Miss Miller
Win New Laurels—Local Artists Score

ST. PAUL, Feb. 21.—The ninth evening concert by the St. Paul Symphony Orchestra stands out among the concerts of the season as a bright particular star. Conductor Walter H. Rothwell and Mme. Gadski were joint performers in a program appealing to the heights of one's appreciation. The unusual demonstration of the audience was truly a remarkable tribute to orchestra and soloist.

Beethoven's Sixth Symphony, op. 68, the Pastoral, was given a performance which was followed by gratifying evidences of enjoyment. Weber's Scena and Aria, "Wie nahte mir der Schlummer," from "Der Freischütz" brought Mme. Gadski before a sea of radiant faces and a highly pronounced demonstration was given her as she sang the music of the prayerful, exulting maiden of Weber's opera.

Beginning with the encore, "Dich Theure Halle," from "Tannhäuser," which was demanded at this point, the remainder of the program was given over to Wagner, and never has the orchestra created a better impression. The Grail and Transformation Scene, from "Parsifal," was followed by the Prelude and "Liebestod" from "Tristan and Isolde," with Mme. Gadski. The audience was moved by thrill after thrill until, with the twice given "Cry of the Walküre" it was left in an ecstasy of exaltation. The beautiful "Prelude" to "The Mastersingers" closed the program.

Sunday's popular concert was made memorable through the appearance of Christine Miller, the contralto, and of two of St. Paul's talented artists.

Malcolm D. McMillan and Olive Long, assisted by Miss Miller, co-operated in a demonstration of home talent readily recognized as exceptional in the presentation of Mr. McMillan's "The Heart of Farada," an "Arabian Song Cycle," in five parts.

A marked intimacy between the spirit of Miss Long's text and the musical setting was caught by Miss Miller, who wrought skilfully in her delineation of a succession of picturesque situations.

The favor accorded to Miss Miller in

ENCORES THE RULE AT METROPOLITAN CONCERT

Mmes. Morena and Rappold and Messrs. Burrian and Davey Share Honors with Albert Spalding, Violinist

There was scarcely a number on the program of the Metropolitan Opera concert last Sunday evening that was not encored, the result being that the concert lasted half an hour longer than usual. The soloists were the Metropolitan sopranos, Berta Morena and Marie Rappold; Carl Burrian, the tenor; Albert Spalding, the American violinist, and a new English basso, Murray Davey. Mme. Rappold sang an air from "Trovatore," as encore to it a German song, "O Komm mit mir in die Frühlingsnacht," and later Gounod's "Ave Maria" to a violin obligato by Mr. Spalding. The young American singer was in her happiest vocal form throughout the evening, giving the Verdi number with smoothness and facility. Even better, if possible, was the "Ave Maria," done with lovely clarity of tonal effect, finish of phrasing and truly devotional spirit. Both numbers were ardently applauded.

Miss Morena sang "Dich Theure Halle" so well that at the close she was obliged to sing it all over again, and Mr. Burrian was duly welcomed for a fragment of Tannhäuser's Narrative, though he has sung this better on other occasions. Something of a pleasant surprise was the English basso, Murray Davey, who was very faintly greeted when he appeared but very warmly applauded, after he had finished singing Leporello's air from "Don Giovanni." Mr. Davey owns a voice of fine quality, sonority and resonance and, in spite of his nervousness, he used it commendably. More should be heard of him.

Mr. Spalding played the Mendelssohn Concerto, Saint-Saëns's "The Swan," Wieniawski's "Souvenir de Moscow" and

St. Paul was again demonstrated and justified in this, her fourth appearance on the concert platform in this city. The Aria of Lia, from Debussy's "L'Enfant Prodigue," brought into play her beautiful voice, which, with admirable support by the orchestra, produced a highly successful result. Meyerbeer's "Lieti Signor" furnished the encore number, after which the audience was clamorous.

Elgar's "Pomp and Circumstance," which has come to be delightfully familiar through its repeated use on the popular programs, was impressive in the excellence and volume of tone produced. The Adagio and Scherzo from Saint-Saëns's Symphony No. 2 were admirably played. A triple number of Scandinavian compositions was greatly liked. The players were called to a recognition of the applause, which Mr. Rothwell generously shared with them. Chabrier's Rhapsody, "Espana," and the closing Strauss Waltz, "Mein Lebenslauf ist Lieb und Lust," rounded out a program of more than the usual interest. F. L. C. B.

WAGNER AND BIZET IN ST PAUL'S FAVOR

Popular Concert by Rothwell's Orchestra Arouses Much Enthusiasm—Local Pianist as Soloist

ST. PAUL, MINN., Feb. 15.—Wagner and Bizet were well-nigh balanced in the esteem of the audience assembled to hear Sunday's popular concert by the St. Paul Symphony Orchestra.

Conductor Rothwell drew wisely and well upon his resourceful body of men in a rendition of Wagner's "Liebestod," which was dignified in reserve, while it moved the audience to a thrill of emotional satisfaction. Not less marked was the enthusiasm kindled by the performance of Bizet's Second "Carmen" Suite in which Concertmaster Timmer's solo work was an acknowledged feature. Two numbers for strings alone, "Caprice Bohème," op. 2, and "Slavic Lullaby," op. 14, by Rychlik, brought into prominence the excellence of the string section. The program opened with the "Bridal March to the Cathedral" from "Lohengrin" and closed with the Overture to Rossini's "William Tell."

Mme. Florence Huebner-Dukes, pianist, was the soloist of the occasion. She was received with a welcome which rang with the memory of a previous successful appearance on a similar occasion. Her playing of the Grieg Concerto in A Minor, with the orchestra, was a creditable one. Her rendition of Chopin's Nocturne, op. 27, No. 2, as an encore number, revealed the young player as a gifted, well-schooled pianist of considerable magnetic force. F. L. C. B.

Sarasate's "Zapateado" and "Zigeunerweisen" as encores. There was much beauty of tone and technical finish in his work, and in the slow movement of the Mendelssohn there was poetry as well. Rhythmically, the orchestral accompaniment in this was rough. The other orchestral numbers under Mr. Pastenack were Goldmark's "Sakuntala" Overture, Massenet's "Scènes Pittoresques" and the "Reingold" finale. H. F. P.

Shattuck with Albany Mendelssohn Club

ALBANY, Feb. 23.—The Mendelssohn Club of Albany, under the direction of Dr. Frank Sill Rogers, last night gave its sixth subscription concert. The club was assisted by Arthur Shattuck, pianist. A technical analysis of Mr. Shattuck's playing is unnecessary in this article, that having been most capably made before by various Metropolitan critics, but it was evident that Mr. Shattuck gave much pleasure to a large and enthusiastic audience by his artistic interpretation of numbers by Bach, d'Albert, Debussy, Leschetizky, Friedman and Liszt. The club sang with good tone and fine precision "To the Genius of Music," by Mohr; "Paul Revere's Ride," by Buck, and a group of entertaining numbers in lighter vein. Obligato and incidental solos were well sung by Mrs. Christian T. Martin, soprano; Ben Franklin, tenor; Howard Smith, tenor, and Edwin B. Parkhurst, basso.

Opera Composer a Nobleman

VIENNA, Feb. 24.—It has just been learned that "L. Mirski," the composer of a new operetta, recently accepted by one of the local producers, is of the Austrian nobility. He is Prince Ladislaus Lubomirski, and his family owns land and great castles throughout Europe and has a splendid palace in Paris.

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